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INSIDE FACTS

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No. 5

LATIN-AMERICANS PROTEST SPANISH-LANGUAGE PICTURES

WILL PRESENT NEW CONTRACT AT MASS MEET

Highly optimistic reports were emanating this week from the meetings of the Actors' and Producers' branches of the Academy of Motion Picture Arts and Sciences concerning the proposed new contract for picture players, first news of which was printed exclusively in Inside Facts last week.

A subcommittee of the main committee met again this week, in a private room at the Roosevelt Hotel, and with members sworn to absolute secrecy concerning some points, discussed the proposed new contract.

This subcommittee will meet again next Monday for a final ironing out of several points, and then, it is planned, the proposed new contract will be presented to a mass meeting of Hollywood actors to be held in some large hall, possibly the Hollywood stadium. This meeting, it was stated, will be open to all actors and actresses, irrespective of whether or not they are affiliated with the Academy, with Equity, or with any other organization.

Hours of Work

No definite date has been set for the meeting, as the framers of the new document wish to have it in advance of the new and with absolute accord among the studios before anything is submitted for public approval.

To date the main work has been on the contracts, largely of a definitive nature and with a view to solidifying contractual practices in Hollywood by specific terms. All this work, it is said, has gone off with an unbroken smoothness and accord.

The main point proposed for the new contract is a limitation on the hours of work for players, for freelance players, which, of course, would regulate the hours of work for contract players in the main. Some of the members of the subcommittee are known to be adverse to such a clause, but it is the general feeling that the majority will approve it. Various reports in the circulation that the majority view was for a 60-hour work week, but several sources indirectly intimated that this report was amiss.

Committee Personnel

The main committee, which met at dinner in the Roosevelt Hotel a week ago last Tuesday, had present: John W. Englekirk, George Sol Wurtzel, Mike Levee, Fred Beeton, Conrad Nagel, Lawrence Grant, Sam Hardy, Mitchell Lewis, (Continued on Page 2)



FORESEE BAD FEELING AS ONE RESULT

Hollywood's attempt to capitalize on the great Latin-American market for pictures has aroused a bitterness among Latin Americans which will culminate this week in formal protest filed by official representatives in Latin America of the 21 Spanish-speaking republics of North and South America.

These representatives have got together and framed a protest to the talkies which will be presented to Hollywood for presentation at an early date, according to authentic information to Inside Facts.

As a result of Hollywood's present position, it is declared, it is stated, there will be aroused an inevitable resentment of the Spanish-American audiences, "with a resultant of 'political' and 'racial' differences of long standing and fruitful of acute controversy," and which, if persisted in, in view of disastrous financial and artistic results, will be a situation difficult of solution and perhaps impossible of reconciliation.

Influenced by Actors

The main issue arises over the language used by actors in these Spanish versions. Influenced, it is claimed, by the legitimate school of Spanish actors who use what is known as "Castilian Spanish," Hollywood has decreed that Castilian shall be the standard language for talkies. This is the official court language of Spain used by small minority of Spanish people in Spain itself and used, it is said, not at all by Spanish-Americans, officially or otherwise.

This ruling has the effect not only of shutting out from employment a host of Spanish-American talent speaking in the idiom used by actors for 400 years, but also stirs up prejudices that have been rife almost as long, respect for which is of real importance to Hollywood's production diplomats, however.

Rodriguez Explains

Acting for the large group that has taken the initiative, via their leader, Jose Rodriguez, who is a writer and a musician associated with Earle C. Anthony and his two KFWB stations, KECA, has framed a joint letter of protest which is to be presented to the producers immediately.

This letter is not entirely confined to talkies, pictures and comments Rodriguez, but is also concerned, and I feel sure that (Continued on Page 2)

VAL VALENTE'S MUSIC Roof Garden Cafe, San Francisco

COMEDIANS CLOSE

Brunks Comedians closed their season at San Bernardino last week, most of the company hopping most of L.A.

VIRGINIA IN CAST

Virginia Bruce, Paramount contract player, has been assigned the role of the siren in Charles Vidor's "Safety in Numbers." Three other girls assigned to the picture are Kathryn Crawford, Carol Lombard and Josephine Dunn.

FILM PREXY HERE

Amedee J. Van Beuren, president of the Van Beuren Enterprises, arrived in town from New York with Hiriam S. Brown, president of the RKO studios. Van Beuren Enterprises catalogue includes "Tales of the Barbary Coast," "Aesop's Fables," "Smile and His Palms," and "Sportlights," all distributed through Pather, and Walter Futter's "Curiosities" distributed through FBO.

"Montana," M-G-M starring vehicle for Joan Crawford, has been changed to "Montana Moon."

TO BUILD THEATRE

Listed in the spring building program of Fox West Coast Theatres is a new 2000-seat theatre for San Luis Obispo. This company is already interested, with W. B. Martin, in the Elko and Obispo theatres, there. Policy will be talking pictures with the installation of projecting equipment, care for Grandeur (large size) film and building plans will include facilities for the handling of stage presentations.

YOU'LL SEE IT IN FACTS

'NEW MOON' BREAKS HOUSE RECORD

ESTELLE MATTERN



Meyer Golden's Dance Fables
Featuring

ESTELLE MATTERN

and

Stuart Farrington

with

Fred Taggart—George Spanover
Dolly O'Brien

Now R. K. O. Circuit

TOPS \$18,000 IN OPENING WEEK AT MAJESTIC THEATRE

The first week of "New Moon" at the Majestic, Louis O. Macioni and Lillian Albertson's first musical production, broke all records for this house, topping \$18,000. At performance during the week was there any vacant seats, it was said.

The Mason, with the Chauve-Souris in its second and last week, also did phenomenal business, reaching the \$18,000 mark in his second week. The opening night was scheduled for the next several weeks. The Biltmore, now showing a picture, will open three weeks from now with George M. Cohan in "Gamblers."

At the Mayan, "Oh, Susanna" grossed \$16,000 and is now in its final week. Next week, "Bambina," a local produced musical show which clicked reasonably for three weeks in San Francisco, will be the attraction.

It is featuring Nancy Welford, Al St. John and Marie Wells.

The Capri, which has been going strong with "The Bommerring" getting \$5800 last week, is now in its closing chapter. Next Sunday, Mary Brian in "Give and Take" the picture show, will open the President Henry Duffy and Dale Winter close with "The Cat and the Canary" next Saturday giving way to Koll, and Bill with "The Day" "Give and Take." The present show got \$5800 last week. Fine takings for the house.

The Hollywood Playhouse is still going very strong with "It Pays to Advertise" starring Robert McWade. They box-officed \$5700 last week and are in for an indefinite run.

The Belasco is still playing "Journey's End" to fair returns, while the Verna opens at the Vina. It has sold out and has it so it is drawing fine houses.

Last Monday the Hollywood Music Box opened with the Civic Repertory Theatre showing "And So To Bed."

FOX BUYS SAN BERDU THEATRE FROM MCKEON

Fox West Coast Theatres has purchased from the San Bernardino Theatre Holding Company, of which John McKeon is president, the Fox Theatre in San Berdu. The purchase price is said to approximate \$600,000.

Beside a theatre of 2000 seats capacity and considered the finest in the Orange Empire, the property includes seven stores and seventeen offices.

Fox West Coast Theatres have been operating the theatre on a rental basis since its opening on Sept. 20.

DENIES MARRIAGE STORY

SAN FRANCISCO, Jan. 30.—Eddie Barton, stage hand at the Cuna, rises to deny a recent story that he was recently married. Eddie Barton, 21, is the only idle rumor without foundation or truth, says Barton.

BOB MURPHY OPENS A GOOD-EATS' CHOP HOUSE

Bob Murphy, first of the m. c.'s and a big name on the Keith-Orpheum time for years, is open with "Bob Murphy's Chop House," on Robertson Boulevard, midway between Culver City and Beverly Hills. The place will be open on weekdays with two sittings, the first from 5:30 to 7:30 p. m., and the other from 7:30 on.

Says Bob: "There will be no pigeons' eyewrongs, no filets of mignon, no filets of salmon, no filets of good old substantials headlined by that New England favorite of favorites, Ham and Cabbage."

Says Bob, furthermore: "To the professionals we promise you that good old personal service."

featuress of idioms and pronunciation.

Other Points

"The total population of Spain is 21,000,000.

"The total population of the Spanish-speaking American republics is 60,000,000.

"The chief market for American-made films is in the Spanish-American republics.

"There are other points, not susceptible to a brief treatment, which should be considered by producers who wish to turn out authentic and acceptable pictures for the Spanish-American market. These include: The inevitable resentment of the Spanish-American audiences at hearing in talkie films nothing but American speech."

"Assuming a ground of truth in these reports, we, the nationals of the Spanish-speaking republics of North and South America, desire to present these facts for the information and consideration of the Hollywood producers of Spanish-speaking pictures."

"Only the portion of natives of the Spanish peninsula speak the so-called Castilian. There are several distinct languages in Spain, the result whereof is that is not the language of the people—notably Basque, Catalan, Galicia, Asturias, and even in Andalucia, Extremadura and other parts."

"All Spanish-speaking republics of North and South America speak and write a generally uniform language, Castilian in written form, with modi-

abana; nor the Irish brogue for pictures which depict life in Dordogne. The picture of the Spanish-speaking American market is entirely com-

mon sense."

Result In Disaster "No producer of intelligence, and no one who wishes to avoid bankruptcy, will use Castilian actors in a film portraying Mexican life and intended for Mexican audiences. No, nor would one use Chilean actors, nor would nor assume the Castilian dialect for a picture depicting a story in Burgo and intended for Castilian audiences."

"We feel, therefore, that any attempt to impose upon the talkie-pictures in Spanish any one direct, idiomatic or regional language, will result in irreparable

misunderstandings between American producers and Spanish-speaking audiences, and ensemble of the Spanish-speaking world."

Directoral Deftness

The finesse of directorial touches which rose to a great height in the days of the silent pictures, is rapidly gaining ground in the talkies. During the past year there has been on view which had direction of superior merit in certain of their sequences. This is noteworthy, as just now are the talkies being directed so that straightforward direction is inferior to the deft handling of the composition angles which the silent pictures were subject to deft handling. Some of these pictures are "The Rogue Song," "Anna Christie," and "The Love Parade."

For "The Love Parade," director of the picture, which has caught a new technique to the talkies, and one which, until overdone, is not, it is doubt, will be, extremely engaging. It is used in the picture several times, but one instance will suffice to show its substance.

The screen (Jeanette MacDonald) and a courier (Maurice Chevalier) are supping together. Lubitsch was faced with the necessity of getting over a love interest, not too rapid in development, and not too slow in footage. Showing the ordinary evolution of love would have been a tedious process, so the director used a series of stock chorus combinations of one and one part of cabin minstrels and the other of two servants. Shots of them were played for comedy, keeping the picture bright, and yet at the same time their comments on what was being done, and the room itself, got over with extreme rapidity the gradually developing love. And all with laughs. Most excellent talkies finesse.

Lionel Barrymore, director of "The Rogue Song," likewise plowed through difficulties of sight and sound. In one scene the story calls for Lawrence Tibbett. This is to change his head, caused by Ulrich Haupt. Such a scene in sight and sound threatened to be unpleasant. But Barrymore solved the difficulty by having an outside of the scene a window through which came the mottled light of darkness. His head, the mottled head of Tibbett, seizes him by the throat and they fall together into the darkness, where the slaying is done. Not at all horrible, as would have been the case if it had been handled otherwise, and a marked tribute to the director's deft handling of the situation.

No such striking example as either of these was in "Anna Christie," but the picture had many touches which showed a marked subtlety and understanding of the possibilities of the new medium.

ROAD PICTURES GET SET FOR BIG START

George K. Spoor and P. J. Berney, wide screen experts who recently brought the first Super equipment west for use at the Radio Pictures' studios, have left again for New York. The equipment is now being installed at the wide screen theatre recently built on the lot.

The two experts will return for "Drinking," which will be produced first, big screen offering.

It will probably start late in February, as Bebe Daniels, the star, has another picture to do.

Prospects are that it will be shot on the new mammoth stage now under construction at R-K-O. The first division of the stage is already completed. There will be four main divisions, all capable of handling companies for big screen shooting.

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SERENADE SICK GIRL

As a compliment to Joan Arelle, musician and prima donna who is co-appearing at the French Hospital, from the French Opera Carte, violinist, who was former head of music at Paramount and J. Marc, French concert violinist, of whom are stars of Fox Studios, brought their instruments to the hospital last Sunday evening and entertained the patients with a concert, playing from Miss Arelle's room. The concert was given for both of classic and popular numbers.

PREMIER PARTY

Dedication ceremonies will mark the opening of new studios at Glendale Boulevard. Last week Joe Rock, president, will hold a "house-warming" which will be attended by more than one hundred motion picture celebrities and officials, city officials, newspaper folk and others.

KAYE IN FIFTH WEEK

Eddie Kaye, formerly with the vaude act of Manning and Kaye, and who completed the Pan time and became the solo star of "The Show That Went On," is now in his fifth week as master-of-ceremonies at Coffee Dan's here.

WILL GO TO S. F.

Bud Murray, who staged the dances and ensemble of "Oh, Susanna," will open at the Mayan Theatre, and Bakalatzkin, his musical director, will go to San Francisco with the show for the opening.

NEW CONTRACT TO BE TOLD MEETING

(Continued from Page 1)

Robert Edeson, Lloyd Hughes, Richard Tucker and Rod La Rocque.

On the subcommittee which met at the Roosevelt Monday night, and which is drafting the preliminary report for submission to Hollywood's acting professionals are Irving Thalberg, Mike Levee, Lawrence Grant, Conrad Nagel, Sam Hardy, Jean Hersholt and Wallace Beery.

BERT DE VORE DIES IN STEELTON FROM CANCER

Bert DeVore, age 46, died Jan. 17 at Steelton, Pa., of cancer. DeVore will be remembered in the days of the Mack-Sennett era, when he was a member of the French Hospital troupe.

After Carte, violinist, who was former head of music at Paramount and J. Marc, French concert violinist, of whom are stars of Fox Studios, brought their instruments to the hospital last Sunday evening and entertained the patients with a concert, playing from Miss Arelle's room. The concert was given for both of classic and popular numbers.

In the early part of 1929, he went on the road with a club department of the R-K-O in Chicago where he was taken ill in August and sent to a hospital, by the American Film Export Corporation from which he never fully recovered. He is survived by a son and two brothers. Interment was in Steelton, Pa.

JUDELLS WITH "SUSANNA"

Charlie Judels has been signed as star and director for "Oh, Susanna," now playing at the Mayan and soon to go to San Francisco. The picture was directed for its opening and first two weeks by George Rosu, who recently resigned from the post to return to picture directing and writing, for which he was brought west by M-G-M.

LOOKING FOR DANCERS

The Earle Wallace Studios of Stage Dancing has begun the selection of a unit of 16 girls to appear in motion pictures at one of Hollywood's leading studios. Applications are to be five feet, four inches high. Those who will be considered. Those who are selected will be placed under from one to three-year contracts.

3 PICTURE HOUSE RECORDS FALL

NEW REVUE OF 35 PEOPLE REHEARSING FOR L. A. OPENING

Roger Grey, late of the "Oh, Susanna" cast, is co-producing a revue for a Los Angeles or Hollywood opening. Date is tentatively set for about three weeks but the house has not yet been selected.

Cast, which is now rehearsing at the Knights of Columbus hall in Hollywood, includes Charles Morris, George E. Davis, with honors with Beryl Mercer in U.A.'s "Three Live Ghosts," Pert Kelton, the Abber Twins and Roger Grey. The latter is the only definite. A report was that negotiations were under way to have Leatrice Joy also in the cast, but whether that had or had not come to any definite result was not stated.

Total of people in the show will be between 30 and 35.

With the opening of the Western-Cunningham School of Dancing, is to furnish the chorus ensemble, which will be between 12 and 14 dancing girls, no boys.

New Reason For Duck-Out On Egan Show

Some funny reasons are given for various crimes of commission or omission in show business but the hottest alibi for ducking out on a production was presented to Tom Kress, manager of the Egan Theatre, by William Thornton who had engaged the actress to make a production of the Irish comedy, "Playboy of the Western World."

The cast had been tentatively engaged and rehearsals were scheduled when Thornton got cold feet and in order to both his charges submitted the manuscript of the play, which is now having a vogue in New York, to some Catholic priests to ascertain if that was an acceptable part of their adherence to the adherents of that faith. The priest, after a careful perusal assured Thornton that he saw no reason why the play should not be presented.

Thornton then sought the advice of one Frane Williams, said to be a producer of semi-pro and amateur plays in the Los Angeles. Frane told him not to do the piece because—and here it comes—"Irish people would object to seeing an Irish play performed by American actors."

When Thornton reneged on his agreement with Kress, Tom observed: "I never thought of that one before. Perhaps that's the reason the English objected so strenuously to American actors playing Shakespeare."

IN TIFFANY PICTURE

Pauline Garon has been signed for a role in "Sunny Skies" at Tiffany.

"I DO NOT WANT A CENT"

The way of justice is a straight road which any man's eye may follow, but the intricacies of legal twists and turns is another matter, and one which to the layman is notoriously confusing.

A case in point has been revived during the past week as one big topic of conversation in Los Angeles and Hollywood. Of course we refer to the case of the State of California vs. Alexander Pantages, a case which, filed upon the complaint of Aileen Pringle, resulted in a long penitentiary sentence for the multi-millionaire showman.

Public memory is short, but it should not be so short as to forget that the turning point, apparently, came when Miss Pringle announced through the public prints that: "I do not want a cent for myself; all I want is to see him punished for what he did to me."

This writer and various other members of the staff of Inside Facts talked to many people about the Pantages case at the time Miss Pringle made her sensational charges. On the first flash of the news the case stood:

Miss Pringle charged she had been wantonly and inexcusably attacked by Alexander Pantages;

Mr. Pantages counter-charged that the whole thing was a frame-up.

The public's opinion, insofar as Inside Facts could ascertain, hovered in the balance between believing the one or the other story. Pantages had just culminated a lifetime of endeavor and business acumen by disposing of the bulk of his vaudeville houses for an amount reported to be up in the many millions of dollars. Certainly a fair target for anyone who was seeking his or her financial advancement and was not overly scrupulous about how it was done. Stories circulated, true or otherwise, of strange coincidences which could not have been better set to trap the theatrical mystate.

Public opinion hung in the balance, and not even the most zealously inclined lawyer, dry-as-dust in the search for precedents and legal sanctimony, but will admit that the public opinion, in cases played large in the press, has quite a bit to do with the outcome of certain cases.

Then came Miss Pringle's statement:

"I do not want a cent for myself; all I want is to see him punished for what he did to me."

That statement swung the balance of public opinion. Certainly, it was reasoned, charges of a frame-up fall on their own weight if the person charged so to be inclined refuses absolutely to consider any personal financial gain through the happening. And, with the case standing thus, Alexander Pantages was tried and convicted.

Now, we suppose, "no evidence," like everything else in law, is given a technical and precedential interpretation. But reckoning only in the realms of justice and not in those of law, it seems vastly unfair that, with this big fact—perhaps the deciding fact—Pantages should not have a new trial. Without doubt Miss Pringle's statement that she has been persuaded to the action to sue for an amount for which many men would risk their lives many times over, and an amount which has been an alchemy in which to dissolve human nature for generations, still the fact remains that this girl who "didn't want a cent" for herself is now asking \$1,000,000, and also that a friend of hers is suing Pantages for another \$500,000.

Now there were certain things in the beginning against Pantages, and those things remain, though not of legal admissibility as weighing factors. For generations there has been a feeling among lay people which easily fires into wrath against show people. And, again, Pantages is a multi-millionaire, albeit not of Los Angeles select group of millionaires and multi-millionaires. But even with these facts against him, Inside Facts doubts if there is a jury obtainable in the County of Los Angeles or in the State of California which would find him guilty if the defense, upon a reopened case, were allowed to ask:

"Miss Pringle, you said at one time that you did not want a cent for yourself, did you not?"

"Yes."

"You said so many times, did you not?"

"Yes."

"And now you are suing him for \$1,000,000, are you not?"

"Yes."

Legally this fact may be incompetent, irrelevant and immaterial, we do not know. But in the realms of justice it is certainly most pertinent, and in our opinion, and also in the opinions of all to whom we have talked, certainly it not only justifies but actually calls upon the district attorney's office to permit it to take its rightful place in the panorama of the Pantages case. The verdict might be the same, of this we again do not know, but we do know that there was a mighty weight added by that "I do not want a cent for myself," and a conviction secured when this weight was pressing down will always leave a mighty question in the minds of Californians as to whether or not a most grave injustice was done when the weighty fact was so soon to be diametrically reversed with a declaration, "I want \$1,000,000 for myself."

REYNOLDS BACK

Harrington Reynolds is back in Hollywood from a trip which included India in its itinerary.

NEW HAINES TITLE

William Haines' M-G-M picture shot under the title of "Fresh From College" will be released as "The Girl Said No."

TO GO IN "IDEA"

Born and Lawrence are to go into Fanchon and Marco's "Idea In Green."

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LAWRENCE TIBBETT, GRETA GARBO AND ROGERS DO TRICK

Three picture house records went down to defeat last week and this.

Lawrence Tibbett, singing hero of M-G-M's "The Rogue Song" with \$15,200 to the Chinese with the title weight of "the picture which will make motion picture history." A record.

Greta Garbo's first talkie, "Anna Christie" opened to a record business at the Criterion, the first two days being the biggest in the history of the house and more big ones following for a week and a half. It looked like a \$36,000 to \$40,000 week.

Will Rogers' Fox picture, "They Had to See Paris" was the third hit of the year, record breaker, taking a \$13,000 gross for the Boulevard where the customary intake is around \$6,500 to \$7,500. The Parisian Revue was in support.

All of these were Fox houses, but Paramount also had cause for rejoicing in the second Maurice Chevalier picture, "The Love Parade." The picture packed in to the tune of \$41,000, which is within a couple of thousand of the house record, the personal appearance week. A following week, excepted. This picture will be held over for three weeks.

Warner Drop
"Show of Shows" took a big drop at the Warner Brothers' Downtown Theatre, doing \$21,200 in its third week, after a good second week of \$31,700.

Second week record holder, "Mickey" at Saenger, the Warner Brothers' Hollywood house was also down at \$23,700, following an opening week of \$31,100.

"Rio Rita" Radio Pictures, did a good tenth week at the Carthay Circle, taking \$9453, a pickup of about a thousand over the previous week. An announcement of closing date caused the spurt. "Devil May Care" opened Wednesday.

Other Figures
"Hot For Paris" Fox, finished its run to the moderate boxoffice of \$5910 at the Criterion, being followed by the Garbo talkie.

Lenore Ulric's Fox picture "South Sea Rose" dropped some what under the William Haines M-G-M picture of the previous week. "Greta" and "South Sea Rose" was \$30,871. It was supported by the Fanchon and Marco "Peasant Idea."

Normandie's first talkie, "New York Nights" did only the fair opening week's figure of \$23,200 at the United Artists Theatre, compared to pictures which it previously played there. It gives way to "South Sea Rose" in for one week only.

With the week, "Radio Pictures" held its own, taking a new record of \$12,500 in its fifth week.

The other RKO Theatre, went down to the very poor figure of \$15,500, with RKO's "Dance Hall" with Arthur Lake and Olive Borden head the cast, and with a vaude

MAY DO "GLITTERS"
"All That Glitters" is under consideration by Belasco and Curran for presentation, respectively, here and in San Francisco. It is not yet set but decision, yes or no, is expected to be made this week.

EDDIE KAYE
NOW
Master of Ceremonies
AT
COFFEE DAN'S
Los Angeles
Who Is This Guy Frank Shaw?

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The actor is a patient individual, so patient indeed that it ceases to be a virtue.

Let the city lawmakers or the city law-enforcers do dirt to a retail merchant and up rise the retail merchants to demand justice, forming organizations for the purpose.

Let the realtors be touched, or the store owners, or the Main Street peddlers, or what have you, and up to the city hall parade delegations and representatives telling their voting strength; and things go better for them.

But, perhaps from his itinerant life of past times, the actor has always been aloof from politics, casting his vote, when he did vote, individually and taking what the lawmakers and the law-enforcers handed him without so much as a feeble protest.

And what has the result been? Why, just what was to be expected, to-wit, that of all classes of people the actor gets least consideration of his legal rights.

Suppose that a publishing house publishes a book which is barred from circulation for alleged indecency. Do the police go down and arrest the linotype operators, the make-up men and the pressmen? They do not. Not by a jiffy!

Suppose an artist paints a pictures which the purists object to, do the police run around town and find all of the models who have posed for it and cart them off to jail? They do not.

Suppose a minister chooses to read from the Bible the story of Lot and his daughters, or of Jacob and his wife's handmaiden, or of Sampson and Delilah, do the police cart the choir and the altar-boys off to prison? They do not.

Or if some multi-millionaire chooses to steal a few million dollars' worth of oil wells from the government, do the police arrest all the station men who dispense the oil? Of course not.

Carry on the examples as you will, you will find that the actors are the only hired employees in the world who are arrested for the alleged legal infractions of the employer.

What an absurd thing it is that actors are forced to be the judges of plays which later on may result in jury decisions of a hair's breadth. Consider "Bad Babies." Arrested in San Francisco. Consider "Strange Interlude." Arrested in New York. Consider "The Front Page" or "The Captive," or any one of a hundred others. So there stands the actor, if he doesn't sign he may lose a part in a play which will be a sensation and unimolested; if he does sign he may go to jail. And he, a hired hand, is forced to be the judge of this. Brothers, there is no other class of people in the world who would stand for such an outrageous infliction of the laws except the Thespians.

Consider the thing a moment. It is hardly safe for an actor to sign a contract to appear in any of Shakespeare's plays. If the producer decides to present them exactly as written, why then off goes the actor to jail. And "Anna Christie," why an actor puts his liberty on the toss of a card when he signs for that. Or "Strange Interlude" or "The Front Page" or "The Captive," or any one of a hundred others. So there stands the actor, if he doesn't sign he may lose a part in a play which will be a sensation and unimolested; if he does sign he may go to jail. And he, a hired hand, is forced to be the judge of this. Brothers, there is no other class of people in the world who would stand for such an outrageous infliction of the laws except the Thespians.

Recently Inside Facts carried an exclusive story of an actors' political organization which was being formed, with Charles Miller, Coast Equity representative, as one of the prime movers. Such an organization is a most worthy move and one which every actor should support. For let it be known far and wide that when the actors' voting power is concealed into a solid weight, as is the case with other groups of men and women, then the actor will no longer be the poo-bah of the law but will have equal rights with other men, including that of not being hauled off to jail on the whim of each and every reformer, who has a little political drab or a case of indigestion.

SIGN OPERA SINGER

REPORT FIG. LEASE

Grace Moore, soprano with the Metropolitan Opera Company, has been signed by M-G-M. Getting her signature followed signing on a long-term contract of Lawrence Tibbett, head of "The Rogue's Song," now showing at the Chinese, and public reaction showing a warm reception to operatic screen signing.

It is reported that Marjorie Rambeau and Hampton Del Ruth have taken a lease on the Figaro Playhouse where they are presenting a series of plays featuring Miss Rambeau. Miss Rambeau recently concluded a successful engagement at the Vine Street Theatre in Hollywood where she appeared in three plays.

Legitimate

THE NEW MOON' MAJESTIC THEATRE LOS ANGELES

(Reviewed Jan. 22)

Lillian Albertson and Louis O. MacLean have stepped right out after another record. With this musical romance of the Spanish Man by Oscar Hammerstein II, Frank Mandel and d' Laurence Romberg, with music by Sigmund Romberg, they have topped their "Desert Song" which, everyone knows was the only money-making musical to have exploded the coast in years without number.

Seemingly, anything "New Moon" hasn't got, it doesn't need, and if the customers don't fall over themselves to see it, it deserves the punishment of missing this most tuneful, colorful and ex-cellently cast light opera.

The story is based on an incident which happened during the French Revolution in one of the French colonies. The plot is infinitely better than is often found in most musicals.

It hangs together, is slightly melodramatic and entirely probable, having plenty of laughs, scenes of unusual grandeur, and pretty costumes. Principally the latter, for nudity and suggestion are conspicuously absent.

And while the subject, the characters, deserve a more than passing mention, it is one of the best, both vocally and terpsichorically seen here in—well, the "Desert Song" anyway.

The musical numbers, the "strong-hearted Men" number are inspiring, and throughout their voices dominate the robust character of the musical in a manner.

The girls too are extraordinarily well trained and they actually dance. The dancing of both boys and girls is of the sort that was fast and gay in the old days.

The intricate after-beat steps and machine-like movements together with the smooth manner in which the numbers were done was a treat. The credit goes to George Cunningham.

The honors of the show go to Charles Boyle in a comedy role. This nice looking young lad, without seeming to try, kept his audience enthralled with a style of work all his own. His broad, gay broadway, his slapsick, is deftly performed, his lines come over strictly in character, in my opinion, the comedy role of the year.

The singing of John Merle was also something to brag about. He gave a very striking performance in the heavy role which he played a waggish typical of the period. Garet Broadbent too, found a more pleasing role than that in which he was recently seen. If for nothing else, his "Interrupted Love Song" specialty would give him high rating in any man's show.

Perry Askana was still Perry Askana and had a splendid voice and a fine figure with an ingratiating personality that is favored by the women. He looks slimming and sings very well, but will not be nowhere around.

In one, however, singing "Lover, Come Back To Me" as a solo, he sounded like a new boy on the block. His voice was not of the quality of the Jury" and "Wanting You."

The direction of Miss Albertson was exceptionally well done. The music under the baton of Cecil Stewart was one of the features of show.

TEL-A-PHONEY

by JAMES MADISON



Hello, Charles Lindbergh.

Hello, James Madison.

What's new?

We are deserting the eagle for the stork.

Hello, Al Smith.

Hello, James Madison.

What do you think of an individual who believes this country should be bone dry?

He has mental dandruff.

Hello, Sid Marion.

Hello, James Madison.

How is it that France won the war party?

They know how to parley vous.

Hello, Lon Chaney.

Hello, James Madison.

Has increased salary induced you to finally desert silent pictures?

Money talks.

Hello, Will Rogers.

Hello, James Madison.

What's the latest news about the arms conference?

Ireland, Switzerland and Jerusalem have agreed to sink their naves.

giggle-getting talent. Her eccentricity won her a full head of deserved congratulations. She dances very well and sings not badly.

David Reese also deserves much praise for his singing as well as for his acting. He was a decided asset to the cast. Others who had parts were Howard North, Eddie Russell, John Wagner, Dickorette, Violette Derdeick, Jerry Weyne, and William.

The musical numbers that scored heavily the outstanding hits were "Marianne," "The Girl on the Prow," "Gorgeous Alexander," "Interrupted Love Song," "Stout-Legged Love Song," "Kiss," "Lover, Come Back To Me," "The Jury," and "Wanting You."

The direction of Miss Albertson was exceptionally well done. The music under the baton of Cecil Stewart was one of the features of show.

Jacobi.

Hello, Pat Dowling.

Hello, James Madison.

My brains are very mellow.

No wonder, they've been aged in wood.

Hello, Nat Carr.

Hello, James Madison.

Why is almond brittle like the Napa Asylum?

Both are chock full of nuts.

Hello, George Yeoman.

Hello, James Madison.

Why are old maids refraining from using cold cream?

They do not care for a chapless winter.

Hello, Congressman Oscar de Priest.

Hello, James Madison.

President Hoover declares that all laws should be obeyed.

Then why not also observe the fourteenth and fifteenth amendments?

Hello, Mary Boland.

Hello, James Madison.

What is your description of Watts?

A town where they still wave at passing trains.

IS NORMA'S DADDY

George Irving has been cast as Norma Shearer's father in M-G-M's picturization of "Divorce," with Robert Z. Leonard is directing.

LETTERS

There are letters at the Los Angeles office of INSIDE FACTS for the following:

BIDMEAD BROS.
BUCK, Guy
COLLINS, Harry
EDWARDS, Chas. H.
GILLETT, Bobby
MACDONALD, E. Jeanne
MASON, Marvel
PARNERS, Ruth
TAYLOR, Slade (Mike)
TIFFANY, Owen

HERBERT'S

Good Food With Courtesy

OPEN ALL NIGHT

745-749 South Hill Street

Los Angeles

Bachelor Hotel & Grill
151-159 Powell Street

San Francisco

ALLES SHOW PRINT
ME. 4872-224 E. 4th St., Los Angeles—ME. 4873

WHEN IN TIJUANA

Visit the Rendezvous of the Profession

ALEX BAR and RESTAURANT

Opposite the Foreign Club

FRENCH AND ITALIAN CUISINE PAR EXCELLENCE

FINEST IMPORTED LIQUORS AND WINES

Proprietors—Alex Cardini and Johnnie Montepagno

B.B.B. Says:

The CAMPUS TRIO were down — real good

music. PETER B. KYNE spent an enjoyable even-

ing.

• • •

P. S. — THE CELLAR is at Coomo Street and Hollywood Boulevard . . . between Vine and Highland . . . telephone numbers are Glendale 9-8882 and Hollywood 9-1518 . . . there is a free table the lei across from THE CELLAR . . . THE CELLAR and SAM'S SONS are there.

Thank You.

VANCOUVER, B. C.
A. K. MacMartin
REPRESENTATIVE
901 Bekins Bldg.

NORTHWEST

JEAN ARMAND DISTRICT MANAGER

WASHINGTON

OREGON

IDAHO

MONTANA

SEATTLE
Joseph D. Roberts
REPRESENTATIVE
1118 Northern Life Tower

THEATRE GROSSES DO UP AND DOWN ACT IN PAST WKS.

SEATTLE, Jan. 30.—The past six or eight weeks in this town have witnessed a rapidly changing barometer of theatre grosses. Many stellar attractions have been offered to the public, of which several took a huge toll from the frozen fist of old king winter.

Throughout the period of all houses, possibly John Hamrick's Blue Sealaters, the Music Box and Blue Moon, have been the leaders. The opening "Warner Bros." all-color classic, "Show of Shows," on Xmas day, the Music Box company, started the trend on the sidewalk for three consecutive weeks. It must be granted, though, that the intake would have taken a 25 per cent tilt, had not a blanket of snow and ice frozen the sidewalk over all streets and sidewalks throughout the city, fallen. Following that at the Music Box came "Jungle Jim," first all-talker, "General Crack," currently in and holding up well, considering the elements. At the Blue Moon acre, the way the picture improved, has shown an appreciable "Tiger Rose," "Wall Street," "Footlights and Fools," "The Lost Zeppelin" and "The Aviator," mediocre attractions, but the popularity of the house kept them coming.

LIBERTY OPEN

The greatest furore during this period was caused by the reopening of the old Liberty Theatre on First avenue. The Liberty was included in the deal when Jensen & Von Herberg sold to North American, who, in turn, later absorbed by West Coast. Through (Continued on Page 9)

VANCOUVER

By A. K. MacMartin

Practically all town houses in this city are now wired. The last two to go talkie before the Globe, on Granville street, operated by Bill Brown, and the Royal on Hastings, which is now controlled by W. P. Nichols. The last named operator has taken over a small house on Granville street and called it the "Royal." He is having it enlarged, a marquee erected in the front and Western Electric wiring installed. These are second and third run houses with a good policy.

* * *

The Maurice Colbourne Company closed at the Vancouver Theatre, after playing the opening Saturday, January 25. They put over three bills in their last week, in an extra effort to attract patronage but with results. On the opening Monday night, two women's clubs filled the house as guests but even their boasting failed to bring any business. Next week they will present "The Man," "John Bull's Other Island" and "Man and Woman." This company of English players did a strong aggregation of clever tropes. Their attractions are well staged and should draw big patronage but for some reason the fans failed to deposit at the box office.

* * *

Instructions have been issued by the Famous Players Canadian Corporation to their architects to proceed with the plans for the new half million dollar theatre they will build in Broadway, the new theatre. Another new house they will build will be at Rossland, B. C. This will be a much smaller one costing only \$40,000. Both theatres will be equipped with the latest type talkie apparatus.

(Continued on Page 10)

(Continued on Page 9)

ISSUES STATEMENT ON JENSEN SUIT AGAINST THE W. C.

SEATTLE, January 30.—Barl R. Crable, northwest manager for Fox West Coast Theaters, Inc., read a special statement to Inside Facts regarding the suit filed last week by the Jensen Investment Co. and Mary E. von Herberg, holders of preferred stock in the Pacific Northwest. In the suit, the former sought a injunction against the latter and the Fox West Coast Theaters Inc., asking that they either be paid certain amounts alleged due as past dividends or that a receiver be appointed.

"I have just received a wire from Jeff Lazarus, regarding a telephone conversation held between Mr. H. B. Franklin and Mr. von Herberg.

"Application for dismissal of the suit by Mr. E. Jensen will immediately be made to the court by Mr. Franklin regarding dividend policies in the past and for the future."

INTERNAL DISPUTES

Crable also stated that the suit was one of purely internal differences and has absolutely no connection with the actual management of either the Pacific Northwest.

(Continued on Page 10)

No Written Contract For Eddie Peabody

SEATTLE, January 30.—One of the most unusual arrangements between a producer and headline artist which bespeaks for the confidence of the latter in the former, came to light this week with Peabody's opening at the Fifth Avenue Theatre here.

It is understood that there is a written agreement between Mrs. Eddie Peabody, who is the producer, and new studio credits, Charles Kummerow, sole representative, and Marco, the producer, all details being strictly confidential.

RENAME BAND

SEATTLE, Jan. 30.—Arthur Clauen's Seattle Grand Orchestra was recently rechristened by Arthur Bohm, chairman of the Public Stand, the Seattle Scandals. The personnel of the band is made up of capable men, each one a soloist in his field.

"Application for dismissal of the suit by Mr. E. Jensen will immediately be made to the court by Mr. Franklin regarding dividend policies in the past and for the future."

INTERNAL DISPUTES

Crable also stated that the suit was one of purely internal differences and has absolutely no connection with the actual management of either the Pacific Northwest.

(Continued on Page 10)

BETTER WEATHER DOESN'T GET BIZ OUT OF DOLDRUMS

SEATTLE, Jan. 30.—Even though the bad weather let up, with the thermometer climbing a few degrees, business with the exception of the Fifth Avenue, where Peabody opened to a smashing first week, remained at a low ebb. Eddie Peabody, who has credits, Charles Kummerow, sole representative, and Marco, the producer, all details being strictly confidential.

All the local sheets went heavy for the stunt, which also assisted in bringing out the hydrated locals to the business and theatre district.

Peabody at the Fifth Avenue took the cream of the long-hoarded dough to the tune of \$19,000 for his first week here.

The Sun manager was the screen feature. Credit Marco's "Black and Gold Idea" with some of the gross. Peabody brought 'em in, the business and puts the house well out of the red.

The Public Seattle did \$14,000 with "Sally." Good business. Tough to get 'em to go up the hill here. Charles Kummerow, his symphony orchestra, also Ron and (Continued on Page 10)

HENRI E BEL

My Dear Marco:-

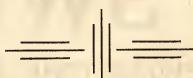
In Justifying Your Showmanlike Faith In My Engagement
My Thanks . . . and Reply Is . . .

"GROSSES SPEAK LOUDER THAN WORDS"

In All Sincerity

EDDIE PEABODY

FREELANCING



Indefinite Engagement
Fifth Avenue Theatre, Seattle

UNDER THE SOLE PERSONAL MANAGEMENT OF MRS. EDDIE PEABODY

Greetings! To the Northwest Office!

FROM

"TINY" BURNETT

AND HIS ORCHESTRAS

R.K.O. SEATTLE
14 YEARS



VENETIAN GARDENS
AT
THE OLYMPIC
The Northwest's Finest Hotel
ONE YEAR

BEB'S MALLOY GIRL REVUE IS POPULAR

SEATTLE, Jan. 30.—Establishing an enviable record, Bebe Malloy and her girl revue, currently in at State Theatre, are enjoying wide popularity with local fans. The unit, comprising Malloy as hoofer and comic; Lee Randall, straights and songs, and six girls in all, at its thirty-fourth week at the State, is a novelty, having only broken in less than a year ago. He showed, from the start, much promise with his feet, and by using his head and the greetings from experienced trouper Malloy has continued to click from the start.

Prior to taking over the shows at the State, Malloy had produced a small show for Universal Theatres at their Winter Garden here, which was his first try. He clicked, and, failing to find work, had no trouble when Uncle Sam unloaded to land at the State.

Malloy stages a routine of line numbers, but the girls look strong, smart, and trim, some new and snappy black-outs that get the laughs. The gals include Evelyn Ruth, Evelyn Kelly, Alice Lee, Anita Mitchell, Jerry Dean, Goldie Hall and Revay Howard.

MYRTLE STRONG NOW IN 7TH MONTH AT ORPHEUM

SEATTLE, Jan. 30.—A graduate of the Chicago Conservatory of Music and a pupil of Milton Charles, Myrtle Strong, featured organist at R.K.O.'s Orpheum Theatre, is now in her seventh month in the giant console of this popular vaude house.

Myrtle brings into play her technical training together with a creative ability all her own, and never fails to sell her concert numbers to the assembled throngs. Miss Strong varies her stuff from classical to popular numbers, oftentimes using the themes of her coming picture attraction. This miss has plenty of personality, looks mighty sweet on the organ stool, and knows how to sell her stuff.

THREE MOSQUITOS BIG IN AFTERNOON DRAW

SEATTLE, January 30.—Those with the idea that the radio audience is small in the afternoon would have that belief shattered if they were to work the "Musical Side Show" with the "Three Mosquitos" at KOL in Seattle each afternoon.

From the first day of the Musical Side Show requests began to pour in from listeners. Within four weeks after the beginning of the program there were so many requests that the "Mosquitos" couldn't begin to handle them all. The show is very informative and takes the dial right into the circle. All three lads are comedians and vary their entertainment to the extent that there is never a moment of dullness.

It has been rumored from quite authentic circles that scouts for NBC have cast an eye over the show and that it is now work quite acceptable to be broadcast for a larger circle of listeners.

Pinkerton Day, baritone; Ken Stuart, tenor; and Ivan Dittmar, pianist, make up the trio.

PROJECTIONISTS INSTALL NEW OFFICERS OF NO. 11

SEATTLE, Jan. 30.—At a business meeting held at the home of Ben F. Shearer Co., the officers of the Vancouver, B. C., Chapter No. 11 of the American Projectionists Society installed the officers of the newly organized Seattle branch which will be known as Chapter No. 17.

Officers of this new organization are: President, Fred George Kaluske, secretary, E. A. Clark, treasurer, and P. A. Snider, sergeant-at-arms with additional charter members in Clubhouse, Harry Lampman, Frank Myers, Elmer Blicken, Harold Simpson, Fred Jacky and Fred Henecke.

Meetings will be held bi-monthly, with attention paid to the new technical details which arise from time to time in the matter of sound and color projection.

Lockley C. Clark, Marvin H. Thorson, John R. Foster, Will Tenney, J. Hank Leslie and W. E. McCartney were the officers of the Vancouver chapter who came down for the installation.

Orchestra Reviews

TEX HOWARD'S BAND TRIANON BALLROOM SEATTLE

(Reviewed Jan. 25)

Tex Howard and his eleven "Tigers" opened their engagement at the Trianon Ballroom here to a nice reception. The big dance spot was packed to the guards this night, with long lines patiently waiting for the band to sell tickets. Tex takes his men through their routines in smooth, showman-like fashion. A drummer by trade, Tex is long and slender, stocky and ton-toned for the baton and the cymbals. For the baton, he wields the latter like he knows what it's all about. And he does.

Paul Cere, Randy Ball and Jimmie Myers make up the same section. This trio wields thirteen different horns between them and their playing, whether a hot fox trot or a slow, melodic and powdery croon.

Owens and Sid Johnston handle the trumpets, and emit some hot cornet solos. Gord Green toots the trombone with clarity, resonance and power. Green's untrained work on the band has not especially pretty. In fact, he is a little on the raw side.

Mace Chamberlain is on the banjo, and his strumming aids materially in gaining the rhythm for which Tex Howard's boys are becoming known. Harry McAllister is fast and accurate on the drums. Harry Reid plays bass, and his work on this difficult horn is even outstanding and of material worth to the band.

Jimmy Murphy, Gordon Green and Mace Chamberlain trip up for the first time. Two of them and a banjo, their voices blend well, their dictio is flawless and their crooning is a treat for sore eyes.

Among the numbers which the band played tonight, which went into the encore class, were "Song of the Nile," "Singing In the Bath," "Chant of the Waters," "Nostalgia," "Sweethearts," "Nobody's Using It," "Now or Never," "Should I?" An outstanding orchestra offering was Robbins' lately compiled medley which includes "Just You, Just Me," "Singing In the Rain," "How Am I To

TONY OLSEN, LOCAL BOY, WITH FOX MET HOUSES

SEATTLE, Jan. 30.—Word has just reached Seattle of Tom Olsen's affiliation with the Fox Metropolitan houses in upper New York City. Tommy is a local boy who got his first break to the theatrical here some six years ago under the sponsorship of Al Finkenstein, its film buyer for Jensen and von Herzberg Pictures and now executive of the Fox Film Corporation. Finkenstein sent Tommy up to the Paramount Theatre manager's school in New York, from which he emerged with a list of well-known figures as Harry Warden and Steve Perez. After his graduation, Olsen was sent to San Louis City, Mo., when he went to Denver. His next move was to New Orleans, where he handled publicity on the vaudeville circuit of suburban spots. In November of 1929, Olsen joined the Publicity organization to enter the Fox outfit. After a few months in and around New York City, he received the present spot which he holds at the Uptown Fox.

Theatre, at the Avon, Theatre, at the Uptown, New York.

JOINS CAMPBELL

SAN FRANCISCO, Jan. 30.—Ranald Tompkins, former Los Angeles trade paper man, has joined the local offices of Lloyd Campbell Publications to assist

to Tompkins. In addition to Tompkins, Billy Moss in placed.

MOROSO OUT

SAN FRANCISCO, Jan. 30.—Elvie Moroso has left the San Francisco-New York Productions.

Robert Warwick remains head of the theatrical organization.

Know? and "Pagan Love Song."

Charley Gould, a stand-by performer, warbled a chorus on "How Am I To Know?" and Elsie Jewish had a soprano solo to sell the garment number.

Elvie has a good voice that carries well through the big hall, and her several numbers during the evening brought plenty of applause.

Tex's band is a natural for any ballroom on this coast. The boys have plenty of personality, wear their clothes well and know how to sell their music.

WANT WHITEMAN TO PLAY AUTO SHOW

SEATTLE, Jan. 30.—Not to be outdone by Sam Francis, whose committee on the year's auto show has scheduled Maurice Chevalier for a series of personal appearances during the body and fender show in the city, the local automobile association has sent H. E. Stimpson, its president, to Hollywood to personally invite Paul Whiteman, king of jazz, an offer of \$100,000 to bring his band here for the annual auto and transportation pageant. The Seattle Automobile Association will meet in the city auditorium this week, Feb. 23, and the desire of the sponsors is to have Paul and his boys play daily at every session.

SYL HARPERIN BAND WINNING BIG FAVOR

SEATTLE, Jan. 30.—Under the leadership of Syl Harperin, who recently to assume the management of the Electro's Columbia Recording Orchestra, this unit at C. J. "Pops" McElroy's local emporium into one of the more formidable dance bands in these parts. The eleven ladies play plenty hot rhythm, and their local popularity includes the majority of the bungalow residents.

The orchestral offerings are enhanced by the song interpolations of Ted Muller, who has been here for several years, and who continues to click with both the fems and their escorts.

BUSINESS GOOD

SAN FRANCISCO, Jan. 30.—Returning from a two weeks' trip to Denver, Earl Craven, head of the American Music Co., reported good business conditions there for his firm.

VIOLA LEACH DIES

SAN FRANCISCO, Jan. 30.—According to Eastern advices, Viola Leach, former player at the Alcazar here, died in New York last week.

THE MUSICAL SHOWMAN

OWEN SWEETEN

A SWEET TONIC FOR ANY BOX OFFICE
NOW--GUEST CONDUCTOR OF
VIC MEYERS ORCHESTRA AT THE

GREETINGS
TO THE
N. W. OFFICE

FOX THEATRES,

SEATTLE

THEATRE GROSSES DO UP AND DOWN IN PAST FEW WKS.

(Continued from Page 7)

some litigation that no one could understand. J. and V. got the house back. They put a new seat, carpets, drapes, complete projection equipment, a Western Electric sound installation, etc., and opened the house. Following, was a general barrage of publicity that has ever preceded a theatre opening in this end of the country. Full page ads, in two colors, were run for weeks prior to the opening day, January 4. The house clicked from the opening gun, with 80% capitalizing on their personalities and drawing up the slogan, "The Liberty Has Always Had a Good Show."

The opening of this house was the signal for a lively price war. Shubert, evidently, first ran Pathé and RKO quiet. The Liberty opened heavily ballyhooing its "popular prices"—15¢ till one; 25¢ till six, and 35¢ after seven. Local seaters were charging two bits in the afternoon, were forced to come down a peg, and even John Hamrick's Blue Mouse, which has retained its high prices, has been forced to come down.

BUSHON IN N. W. SEATTLE, Jan. 30.—Recent changes at United Artists' Exchange here include the following:

John McLean, manager of the San Francisco office, Fred Gage comes to Seattle from Salt Lake, Fred Lind is still covering Washington territory and Fred Talbot is still handling Oregon.

BUFFALO IN N. W. SEATTLE, Jan. 30.—David Winters, Western sales manager of the United Artists Corporation, has been in Seattle for the past week. He left last Thursday for Los Angeles where he expects to stay for about ten days.

W. C. BUCKS WEATHER West Coast has withstood the weather calamity fairly well, though the holier-than-Joseph Crawford, "Untamed," had a first, squeakily "Romance" of the Rio Grande," billed as a sequel to "Old Arizona" and possibly on other counts as a "Fifth Avenue" picture. The last big bolter for this house came last week when Marc showed Eddie Peabody's "A for Amazons" as a first-run. Eddie immediately proceeded to smash the existing weekend record, "which he himself held, and has brought profits of profits" according to Eddie. In his first two weeks there, The other West Coast stand, the Fox took a new lease on life with the beginning in of "Sunny Side Up," together with Vic Mayers' radio dance band replacing Joe Sampiero's aggregation. Following "Sunny Side," the new Fox had "Hired For" for a week, and "Professionally Speaking." Owen Sweeten is currently in at this stand due to his geographical location, and is getting the hits from the whirl of traffic, the eleventh, hardest hit by the ele-

ments. Ronald Colman is "Condemned," did fairly, while Maurice Chevalier in "The Love Parade" and Marily Miller's "Sally" were moderately turned in a picture. The last two productions would unquestionably have brought another five grand apiece had there been a more judicious choice. Menus found at tough battling the icy pavements up those five hilly blocks.

Legit. Vaid Did Well The legit. did indeed do well, though the pictures, Duffy at his President, had done consistently well, while Maurice Colbourne's "International" was a smash. The new plays and Gordon McLeod in "The Ringer" at Erlanger's Metropolitan both showed a little in the black. Eddie Webb and Dan Lester at the Palace did a smash, though, and had a whale of a week right after New Year's when Olsen and Johnson appeared at the Valley's first screen appearance. The "Vagabond Lover" left up fair, but took a wallop from the ice man.

But one real bust was registered during the week, and that by Jack Russell and his musical comedy troupe which folded up after four weeks at the Pantages. The initial price scale may be attributed to the fact that it was the flop. The show was well enough, but this town is too dimly conscious, and that 65 cent night card scared off the first few weeks.

Public, due to its geographical location, is getting the hits from the whirl of traffic, the eleventh, hardest hit by the ele-

VANCOUVER

(Continued from Page 7)

The Capitol led the parade this week with the biggest b. o. takings of any house in town. "Romance," "Untamed," "Dinner and a Movie" and Alfredo Meunier and his Capitolians being the draw. The new Orpheum was next with a five-act bill of vaudeville headlined by Head's Cross, and Paramount's "Half Way to Heaven." The Strand had Billie Dove in the "Painted Angel," and the Victoria had "The Golden Temple." The Dominion had Fox's "Lucky Star" with Janet Gaynor and Chas. Farrell. The Pan split the week, with "4 Devils" and "The Thin Curtain." The Grand had a new cast, and Vancouver Maurice Colbourne and his English company played three different bills to poor business.

EXCHANGE CHANGES

SEATTLE, Jan. 30.—Recent changes at United Artists' Exchange here include the following:

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BUSHON IN N. W. SEATTLE, Jan. 30.—David Winters, Western sales manager of the United Artists Corporation, has been in Seattle for the past week. He left last Thursday for Los Angeles where he expects to stay for about ten days.

W. C. BUCKS WEATHER West Coast has withstood the weather calamity fairly well, though the holier-than-Joseph Crawford, "Untamed," had a first, squeakily "Romance" of the Rio Grande," billed as a sequel to "Old Arizona" and possibly on other counts as a "Fifth Avenue" picture. The last big bolter for this house came last week when Marc showed Eddie Peabody's "A for Amazons" as a first-run. Eddie immediately proceeded to smash the existing weekend record, "which he himself held, and has brought profits of profits" according to Eddie. In his first two weeks there, The other West Coast stand, the Fox took a new lease on life with the beginning in of "Sunny Side Up," together with Vic Mayers' radio dance band replacing Joe Sampiero's aggregation. Following "Sunny Side," the new Fox had "Hired For" for a week, and "Professionally Speaking." Owen Sweeten is currently in at this stand due to his geographical location, and is getting the hits from the whirl of traffic, the eleventh, hardest hit by the ele-

ments. Ronald Colman is "Condemned," did fairly, while Maurice Chevalier in "The Love Parade" and Marily Miller's "Sally" were moderately turned in a picture. The last two productions would unquestionably have brought another five grand apiece had there been a more judicious choice. Menus found at tough battling the icy pavements up those five hilly blocks.

Legit. Vaid Did Well The legit. did indeed do well, though the pictures, Duffy at his President, had done consistently well, while Maurice Colbourne's "International" was a smash. The new plays and Gordon McLeod in "The Ringer" at Erlanger's Metropolitan both showed a little in the black. Eddie Webb and Dan Lester at the Palace did a smash, though, and had a whale of a week right after New Year's when Olsen and Johnson appeared at the Valley's first screen appearance. The "Vagabond Lover" left up fair, but took a wallop from the ice man.

But one real bust was registered during the week, and that by Jack Russell and his musical comedy troupe which folded up after four weeks at the Pantages. The initial price scale may be attributed to the fact that it was the flop. The show was well enough, but this town is too dimly conscious, and that 65 cent night card scared off the first few weeks.

Public, due to its geographical location, is getting the hits from the whirl of traffic, the eleventh, hardest hit by the ele-

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Our Members
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The Public

Fanchon and Marco Route List of "Ideas"

Following is the Fanchon and Marco Ideas route schedule, with the opening dates all of the current month, in parentheses beside the name of the town:

PASADENA (30) *Opera* "Zepplin" Ideas

LOS ANGELES (30) *Levi's* Ideas

Wells and Withrop Six Candles

SAN DIEGO (30) *Fox* Ideas

Shapiro on 5th *Mayenne* Birds

DISHI Sisters *General Ed Lavine* *Bel Air* Ideas

HOLLYWOOD (30) *Egyptian* Theatre

Myrna Loy Ideas

Romero (30) *Family* *Stella Royal* Ideas

PRESO (31) *Four High Horses* *Sally* Ideas

SAN JOSE (3-8) *California* Theatre

Betty Lou Webb *Goetz* Ideas

SAN FRANCISCO (31) *Overtures* Ideas

TOOTS Novelle *Harry Rappe* Ideas

ED and MARYLENE (31) *Mark and Buf* Ideas

OLECAN (31) *Desert* Ideas

ED and MARYLENE (31) *Mark and Buf* Ideas

CHRISTEL (31) *Carrie Torney* Ideas

JOHN (31) *Senator* Ideas

FRIDAY (31) *International* Ideas

SALEM, ORE. (1-3) *Elaine* Theatre

Don Draper Ideas

LES KIKES *Pall Mall* Ideas

DETROIT (31) *Broadway* Theatre

Uniform Ideas

ARMANDO (31) *Topper* Ideas

Sylvia (31) *Sheila and Ruth Hamilton* Ideas

NEW YORK (31) *Palace* Theatre

International Ideas

SEATTLE (30) *Carnival Boss* Ideas

Counties (31) *Sam J. Hinkley* Ideas

Russian Summer Trio Ideas

GREAT FALLS, MONT. (28-29) *Grand* Ideas

BLAINE (30-31) *Black and Gold* Ideas

ARNOLD (30) *Gold and Leila* Ideas

PUTTE (30-31) *Maxine Hamilton* Ideas

FOUR KENTS (31) *Black and Gold* Ideas

DETROIT (31) *Taber Grand* Ideas

WALLY JACKSON (31) *Topper* Ideas

S. LOUIS (31) *Nora Schiller* Ideas

THOMAS BEARD (31) *Sylvia Dore* Ideas

PLAY TO OPEN

BAND RE-SIGNS

SEATTLE, January 30. "The Makropoulos Secret," by Karl Capek, will be seen at the Metropolitan Theatre on Friday and Saturday, February 7 and 8, when the Moroni Olsen Players offer their second visit to Seattle for the current season. This play is new to Seattle audiences.

SAN FRANCISCO, Jan. 30. The Laughner-Harris orchestra, headed by Carol Laughner and Phil Harris has re-signed at the Hotel St. Francis and will remain there for another six months. Since this organization opened there several months ago business has picked up to an appreciable degree.

GRAND OPERA CO. TO OPEN FEB. 18 AT METROPOLITAN

SEATTLE, January 30.—The Columbia Grand Opera Company will open at the Metropolitan on February 18 for seven performances, following a long engagement in Los Angeles and at present playing in San Francisco.

The chorus, under the direction of Alberto Conti, who recently conducted the Royal Theatre, Lisbon, is said to be assembled from the southern opera association and said to be one of the finest found in a grand opera chorus.

The company is under the direction of Alexander Bevani, whose principals include, Myrna Sharlow, Tina Paggi, Louisa Caselotti, Elsie Lee Wilson, Edith Mackey, Alicia Mums, Giuseppe Bartori, Mario Picella, Nino Piccaluga, George Bassa, Galileo Parigi, Enrico Spada, Claudio Frigerio, Carlo Scatola.

BETTY SHILTON THREE YEARS SEATTLE FAV

SEATTLE, Jan. 30.—Close to three years now have Seattle theatregoers been hearing Betty Shilton, the popular young organist at Fox's big Fifth Avenue Theatre here. Due to the fact that the Fifth Avenue houses the Fanchon and Marco stage units, Betty does not have an opportunity to play concerts, but is heard during morning and evening, over radio station KOMO, the town's leading orchestra.

Requests running into the thousands annually pour into Betty's mail box, coming from every state in the Union, from Maine to Florida, and, not excluding the Hawaiian and Philippine Islands and the Orient.

When the occasion calls, Betty also seems to enhance the worth of the house orchestra's concerts and overtures.

BOOKER SHIFTED

SEATTLE, Jan. 30.—L. Carlson, assistant booker at the Pathé Exchange here, has been transferred to the San Francisco office.

GREETING from OLYMPIC FILM STUDIOS

2419 2nd Ave., Seattle

SLIDES—TRAILERS INDUSTRIAL FILMS

The Largest and Best Equipped Plant in the Northwest

SEATTLE UNION 76 TO HAVE BIG YEAR

SEATTLE, Jan. 30.—With W. J. "Bill" Douglas back at the helm of local No. 76, A. F. of M., Musicians' Association of Seattle, local followers of this strong organization look for the outfit to make rapid strides during the coming year.

Douglas, after serving Local 76 for fifteen years, resigned last spring to enter the employ of the American Broadcasters Council, now defunct. At the recent election of officers he was again installed to the secretary's office, and the members of the local are noticing renewed activity.

Henri Pelletier, for many years president of the Musicians' Association, continues in the capacity, and with Douglas, is planning great things for the local. Any plans already formulated and set for early execution is the erection of a new, modern, home for the union, which is now temporarily housed in an old residence in the heart of the business district which is conceded to be worth much more as business property than as the home of the union. The musicians stand to realize a big chunk of profit if they elect to sell their present abode.

BETTER WEATHER DOESN'T GET BIZ

(Continued from Page 7) Don on the program due their share.

Close behind came the Fox Theatre with the all-color M-G-M picture, "Hallelujah" and Owen Sweeten's opening week with Vic Meyers' orchestra. Word-of-mouth brought plenty in to see the latter on opening day, while the former got its share for the \$12,500 gross.

The Orpheum didn't fare so well, for the first time in many weeks, doing only \$10,000 on opening weekend with William Boyd in "His First Command" and five acts of vaudeville. Lowest gross for some time.

John Hanrick's Music Box did over \$9500 with Barrymore's first week in "General Crack" for three weeks. Across the street at the Blue Goose, "The Lost Zep" did \$3250.

Duffy Players did their usual fair business with "Broken Dishes" to the tune of \$3000.

"Kibitzer" did a little better than \$2500 for five days at the Met.

HENRI LE BEL FOX THEATRE SEATTLE

(Reviewed Jan. 26)

Le Bel's choices "Somewhere a Voice Is Calling" for his concert this week, and does with this semi-classic. With the house in darkness, Le Bel announces his number over the amplifier and begins on the console. As he rises, and the lights come up, he employs a heavy combination of the bass and vox humanae. He skillfully uses the trumpet, the chorus, bringing in some pretty and effective bells. On the second chorus he uses a nifty combination of deep bass, intermingled with the strings.

A beautiful blending of trumpets, strings, vox and tremolos, with plenty of solo for which Henri is known, and which he does well, furnishes the finale. The number is short, but it takes a powerful lot of applause.

Babs.

**GREETINGS
from**

**Myrtle Strong
ORGANIST**

R-K-O

SEATTLE

RADIO ANNOUNCER HAS RISKS BUT STICKS ON

SEATTLE, January 30.—"Hold-by-hold" radio descriptions by Ken Stuart, versatile sports announcer for KOL in Seattle, have been accredited with building up the audience from less than 100 fans to 3500 cheering patrons of the weekly wrestling bill at the Civic Auditorium. Ken knows his game and holds his audience with colorful account of the thrills and spills on the canvas. He has become a favorite among sport followers. Not that the game is dull, but it is the own thrills when sitting close to the ring with his "mike." Ken has been slapped in the face by wrestlers diving or falling into the ring, but he has gone down protecting his broadcasting apparatus with a wrestler on top of him, seldom failing his audience when there is a mat contest scheduled for the evening.

ISSUES STATEMENT ON JENSEN SUIT

(Continued from Page 7) west or Fox West Coast Theatres.

"The matter of whether dividends have been declared or not is not essential. Our board of directors, representing all of the stockholders, has approved the taking of dividend money and putting that money into the corporation, in the form of additional theatre holdings, of which many have been added in the past two years."

The Pacific Northwest Theatres Inc. is a stock corporation, with 5000 shares of preferred stock, of which the plaintiffs own all that have been issued and common stock, of no par value common stock, which carries the voting rights.

The locals treated the above suit with indifference, and those who know along the right lines figured the publicity gardeed did not justify elaborate statements, figures, etc., given in the press.

OPEN FOR LIBERTY

Jensen and von Herberg recently re-opened the Liberty Theatre here, hiring some of the dailies with a spring campaign, while Seattleites, figuring the pair of northwest showmen on their way to their former pinnacle in northwest theatrical circles. Aside from opening the showmen, they have not yet made any move towards their former stand, except for this suit, which Don Graham, counsel for the West Coast Theatres, openly characterized as spiteful, asserting that competitive interests were intending to hurt Fox enterprises.

It was also declared the Fox Theatre earnings here have been more than satisfactory, with amounts running into six figures being used to finance expansion.

CIRCUS SAILS

SAN FRANCISCO, Jan. 29.—The Fox & Clark Circus sailed from here on the S.S. Sierra last week for a tour of the South Seas and Australia. John Aasen, 8 foot, 6 inch giant, who was with Harold Lloyd in "Why Worry" is the featured side show attraction with the circus.

W. C. EXEC'S IN CRASH

SAN FRANCISCO, Jan. 29.—Charles Forbes, superintendent of construction for Fox West Coast Theatres, was killed and Charles Buckley, legal advisor for the same company, was injured as the result of an auto accident near Bakersfield last week.

RETURNS TO HOLLYWOOD

SEATTLE, Jan. 30.—Evelyn Hayes, daughter of George Hayes, stage hand at the Fifth Avenue, returned to Hollywood this week after spending the holidays with her parents. Evelyn, after gaining quite a rep in these parts as a dancer, landed in the movies and returns to fulfill contracts.

ORGANISTS SWITCH

SEATTLE, January 30.—Stanley Malotte, featured organist at the Portland Theatre, Portland, open at the Public Theatre February 7. The switch is made with Ron and Dol who will replace Malotte at the Portland house.

JOINS KVI

SEATTLE, Jan. 30.—Dick Rickard is the latest addition to the announcing staff at KVI, E. A. Barnard, manager, announces. Barnes comes from KOMO at Los Angeles, where he handled many of the big radio events of the year. He is a graduate of the Queen Anne High school and the University of Washington, class of 1927.

ORGANISTS SWITCH

SEATTLE, Jan. 30.—Publix opened an extended run of Maurice Chevalier's "The Love Parade" at the Metropolitan after a week's big hit at theace house, the Seattle. The return showing is proving profitable.

POST NOTICES

SEATTLE, Jan. 30.—The President Theatre, home of the Henry Duffy Players here, have posted their two weeks' notice to close with the opening of Guy Bates Post yesterday in a two weeks engagement.

TIBBETT IN CONCERT

SEATTLE, January 30.—Lawrence Tibbett, famed baritone whose M-G-M picture "The Rogue Song" is a sensation in spots where it has been released and who is a member of the Metropolitan Opera Company, will open his concert at the Metropolitan Theatre Tuesday, February 25.



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Originators

of The Baby
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Office Suite 504

TAYLOR HOLMES' 'DUDLEY' GOOD; 'FERGUSON FAMILY' IS WEAK

SAN FRANCISCO, Jan. 29.—Opening of Taylor Holmes in "Your Uncle Dudley" at Duffy's Alcazar and the sudden closing of "Bambini" at the Curran and "Bad Babies" at the Capitol were highlights of the legal week.

The Holmes show, nicely set off at the Alcazar, receipts for the initial stanza totalling \$8800. On the other hand, "The Ferguson Family" at the Presi-

dent was very weak, drawing only \$3200 for its seven days. Hale Hamilton and Alice Joyce in "Her Friend the King" opened Sunday.

In Oakland at Duffy's Duwifn Kolb and Dill opened big in "Give and Take," doing \$5600 a matinee, which opened early in the week, preceded at the Curran closed at the end of its second week preparatory to jumping into Los Angeles where it opens. See "Bambini," which figures were \$14,000. House dark, in, "Geary

when 'Oh Susanna,' in, "Geary also, dark, as is the Capitol.

There was much legal hubbub connected with the cancellation of \$250,000. Max and Louis Graf, picture producers, head the company. The firm's plant, now under way, will have complete equipment for recording, plating and pressing of records.

Associated with the Graf Bros. in the studio department is J. L. Schaefer, formerly of St. Louis, where he has spent approximately 20 years in experimenting with "Flexo," a flexible material on which the new company will make all its recordings. In addition to "Flexo" Warner also has a portable talking picture equipment for standard film which the firm manufactures in house, called, The. The equipment uses standard 6 mm. width film and will have disc recordings made in the plant.

Advertising film, short subjects, personals, radio and radio broadcasting are among the other varied departments to be contained in the Pacific Coast Record Corp. when the organization soon starts its schedule full blast.

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SPECIAL RATES TO PROFESSIONALS
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S. F. IS CANDIDATE FOR 'VIRTUE' MEDAL

'HOT FOR PARIS' OPENS BIG TO APPROXIMATE \$50,000 GROSS

SAN FRANCISCO, Jan. 29.—Once internationally noted for its liberality and broad-mindedness, San Francisco, by virtually raiding "Bad Babies" out of town, seems heading for a reversal of its former reputation. After Police Judge Sylvan Lazarus had acquired the cast and producers on charge of presenting an immoral and indecent performance, the virtuous, impersonated by Capt. Arthur D. Layne and the grand jury reared up on their hind legs and finally requested the show to leave town.

After constant harassing by some authorities, Producer Lee Aronoff gave up in disgust. His beauty got out on a distant beach. He came back to San Francisco on long distance phone at 11 p. m. Saturday night and made arrangements to ship the majority of his stock to Los Angeles where the show was originally staged a number of weeks ago and also ran into legal tangles.

FILMS FOR CHARITY

SAN FRANCISCO, Jan. 29.—During 1929, the local Film Board of the Motion Picture Association, dealers of public local auto dealers open their annual auto show at the Civic Auditorium February 1 for one week. Under an agreement with the exhibitors, the men have borrowed Maurice Chevalier who is nicking them \$18,000 a week for a week of personal appearances. Harry Elliott is handling advertising and publicity for the show.

CHEVALIER AT SHOW

SAN FRANCISCO, Jan. 29.—The Big Three, vocal trio composed of Harry Morton, Heinie Klotz and Ken Jonson opens an indefinite engagement at the Lido Cafe this week.

OPEN AT LIDO

SAN FRANCISCO, Jan. 30.—After Irving Berlin, Inc. has returned from a two-week tour of the Northwest territory in the interests of his firm.

NEW CHORUS OPENS

SAN FRANCISCO, Jan. 30.—In addition to her regular lineup of singing girls, the Fox Cinema house, Peacock Alley, has a second line alternating between the Wilson in Fresno and the California in San Jose. New shows opened Monday in Fresno for four days and open Friday in San Jose for the balance of the week.

CIRCUS TO OPEN

SAN FRANCISCO, Jan. 30.—The Al G. Barnes circus is slated to open in San Francisco March 10. Staff for the show includes Ben Austin, advance; Ed F. Maxwell, contracting agent; R. C. Morgan, car manager; Alf Lester, press agent; Cliff McDougal, advertising p. a. and Jack Austin, auto manager.

SAN FRANCISCO, Jan. 29.—Wagnon's Embassy tapped the bell of a run of nice weather helped with a figure of \$15,000 for its first seven days and still there. The Marion Davies with "Skinner Steps Out" did \$8500 and Tiffany's "Peacock Alley" now in, Casino excellent with a near record of \$12,000 aided by a stage show, "Night Ride," looks big now.

NEW NUMBER

SAN FRANCISCO, Jan. 30.—A number "When I Take You Home" has been written by Andrew Marks, music, and the Marks Hopkins Hotel, and Larry Voell. The tune, to be published by Lloyd Campbell, is played as a closing number each night by Weeks.

TO REOPEN STRAND

SAN FRANCISCO, Jan. 30.—National Theatres will reopen the Strand in Modesto on Feb. 15. The house has been closed since March.

IS DOORMAN

SAN FRANCISCO, Jan. 29.—J. W. Rose is stage doorman at Ackerman and Harris' Casino Theatre.

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DANCE ORCHESTRA**
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OAKLAND

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"JUST ONE—
THAT'S ALL"
A Charming Mock Ballad
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STAIR ROPES — PIANO AND ORGAN COVERS — GROUND
CLOTHS — PIANO CARRIAGES — COMPLETE COUNTER-
WEIGHT SYSTEMS INSTALLED

LOOK THESE ENGAGEMENTS OVER

16 WEEKS, PANTAGES THEATRE, S. F.
12 WEEKS, SILVER SLIPPER CAFE, S. F.

16 WEEKS, CAFE MARQUARD, S. F.
2 WEEKS, ORPHEUM, With Buss McClelland

ALL HELD BY

JIMMIE BARR
"ACE OF SONGS"
NOW ON INDEFINITE ENGAGEMENT AT THE
FOX EL CAPITAN - - - SAN FRANCISCO

With Appreciation to JAY BROWER, PEGGY O'NEILL, MEL HERTZ and DAN McLEAN

SCENERY BY MARTIN STUDIOS

HOLLYWOOD, CALIFORNIA

Facts' Echoes From Melody Land

Hot Licks of Music

By JACK B. TENNEY

The musical drama differs from the wandering troubadour, inasmuch as the day of the troubadour is passed and the terminology is in order. The musical drama, however, may be a development, or, at least a direct descendant of the celebrated minstrels, who brightened the festive boards of feudal barons. I do not know whether to feel sorry for him or to be keenly exasperated at him. At this time I am not in either emotions. He is here to day . . . gone tomorrow. He is unusually a good salesman, and has some talent, but he is a gypsy.

Somewhat like the musical drama, the "thrasher in the gilded Temples of Music . . . and many I know" might well have stimulated them. For some reason they always get into just about the corner from Broadway and spend the rest of their days in aimless wanderings. Meantime they pipe, sing, tune, and sing their hearts out, travelling on in pursuit of elusive Fortune . . . They are quite as careless with Dame Fortune as the fickle goddess is with them . . . The first money in weeks . . . easy come, easy go.

They are usually good fellows and good companions, those musical troubadours, and not infrequently excellent musicians. But then can't remain long in one place . . . Distant fields appear so much greener. Something calls and they make haste to follow. Their madisons are still strong in their blood . . . They'll probably have a devil of a time in heaven.

Max Bradford, M. C., is proving popular at the Wisconsin Theatre in Milwaukee. We wonder how Max is enjoying the ice and snow.

Reg Code opened recently at the Athens Athletic Club in Oklahoma, after a long and successful run at the Seaside Beach Club, San Francisco, playing to excellent business. (Coakley followed Reg Code in to the Beach spot). The orchestra has been enthusiastic, especially received and is going big.

"Slim" Martin, Master of Ceremonies, and the trombone, has been transferred from the Plaza Theatre in Pasadena to the Boulevard Theatre in Los Angeles. They still miss Slim in Long Beach and now they'll miss him in Pasadena.

The passing of Art Hickman

leaves a catch in the throat of rhythm musicians. He was an originator and an inspiration to most of the early devotees of jazz and set the first standards for the modern dance orchestra. He leaves considerably more than footprints upon the historical sands of music. His influence will be felt everywhere that makes a beat . . . every instrument that makes a beat . . . every rhythm that Hickman has gone, but what he created lives on.

* * *

The American Locomotive Works have come into the piano manufacturing business. To start with, they have produced the world's largest saxophone. It stands six feet and seven inches high, its neck being six inches, a reed thirty feet long, and a tube at the tip. The rod operating the C sharp key is said to have the length of forty feet. The rod for the side C key is three seven and a half inches long. The pitch is not mentioned, but it is reported that the tone is "stupendous." The quality of the saxophone players who would enjoy owning one of these instruments, inasmuch as the present size extremes are entirely to modest and the bare instruments in the orchestra.

Joey Starr and his Musical Stars, an eight-piece orchestra, open in the Rendezvous Ballroom, Mesa, Ariz., Saturday, February 20, replacing that Rendezvous Company which has had a successful run since last September. The personnel of the new band is "Stew" Aspin, reeds; Ted Wells, "Ginger" Lee, banjo and violin; Gene "Tinny" Hardway, trombone; Ralph Menard, piano; M. A. Bradley, bass, violin, and Joey Starr, drums and leader.

ON "REVELS"

Louis Gottschalk has been signed by Radio Pictures to star in "Victor Baravalle, musical director, on musical numbers for 'Revels'." Louis Gottschalk has been in Hollywood a year and has worked on a number of highly successful pictures, among them "Broken Blossoms," for which he arranged the musical score.

G. S. M. HERE

Billy Weinman, general sales manager of the B. M. M. Company, arrived in town for a few days this week. Weinman is making a general tour of the country.

NEW WITMARK OFFICE

Witmark, Inc., music publishers, open their new offices in Warner Brothers' Hollywood Building Monday, Feb. 3. There will be no gala opening, but all the theatrical profession is invited to attend during the day.

"AT THE END OF THE ROAD"
It's Always "Open House" in the
SAN FRANCISCO OFFICE OF

IRVING BERLIN, Inc.

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ABE BLOOM

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MUSICAL CONDUCTOR

PRESENTATION DIRECTOR

CIVIC THEATRE

Auckland, New Zealand

Pit Orchestra of 30 - - - Stage Band of 20

Song Leaders

LOS ANGELES

Robbie, "Chant of the Jungle," theme from "The Jungle," continued to lead the song sales in town during the past week, with their "Should I?" continuing to show an increase.

The best sellers were:

1. "Chant of the Jungle"—Robbins

2. "To Be Forgotten"—Berlin

3. "I'm Following You"—Berlin

4. "Should I?"—Robbins

5. "Love, Your Spell Is Everywhere"—Berlin

6. "Love Me"—Feint

7. "A Year From Today"—Berlin

8. "What Do I Care?"—Shapiro

9. "That Wonderful Something Called Love"—Robbins

10. "Singing in the Bathtub"—Witmark

Recordings

1. "Chant of the Jungle"—All recordings

2. "Should I?"—Paul Whiteman (Columbia)

3. "I'm Following You"—Paul Specht (Columbia)

4. "Singing In The Bathtub"—Berlin (Brunswick)

5. "Love, Your Spell Is Everywhere"—All recordings

6. "That Wonderful Something Called Love"—Roy Ingraham (Brunswick)

7. "Little By Little"—Guy Lombardo (Columbia)

8. "Your Fate Is In My Hands"—Paul Whiteman (Columbia)

9. "What Do I Care?"—All recordings

10. "You're Always In My Arms"—Bebie Daniels (Victor)

11. "When the Sun Goes Down"

12. "Chant of the Jungle" had the biggest sales increase of the week, other tunes holding quite steady to the previous week.

Leaders are:

1. "Aren't We All?"—DeSylva, Brown and Henderson

2. "Sunny Side Up"—DeSylva, Brown and Henderson

3. "Chant of the Jungle"—Robbins

4. "Talking Picture"—DeSylva, Brown and Henderson

5. "I'm Following You"—Berlin

6. "When the Sun Goes Down"—Lloyd Campbell

7. "Singing In The Bathtub"—Witmark

8. "Your Fate Is In My Hands"—Stern Bros.

9. "On the Heat"—DeSylva, Brown and Henderson

10. "You're Always In My Arms"—Leo Fizt

HAS NEW NUMBER

LONG BEACH, Cal., Jan. 30.—George Broadbent, popular organ and soloist for the Fox-West Coast Theatres, has featured a song called "Sweetheart" in his organ solo.

The tune was featured last week at the local house by Herb Kern and his orchestra, with Broadbent on the Wurlitzer.

ORGANISTS SHIFTED

SAN FRANCISCO, Jan. 29.—

In a shifting of Fox-West Coast organists, C. Sharpe Minor comes into Loew's Warfield soon from San Diego. He will be succeeded by Fred Daniels. James Erickson moves from the Fox Senator in Sacramento to the California in San Diego, with no definite successor named for the Sacramento job.

TO PLAY CRUISES

SAN FRANCISCO, Jan. 29.—

Lou Miller and his band have been signed for the S. S. Dorothy Alexander's fortnightly cruises to the first port which begins February 2. Raquel Torre, picture player, will act as hostess. Miller's organization formerly was at Tahor Tavern and the Apollo Cafe.

QUILLAN TO START

Edie Quillan was due to get into production this week on her next for Pathé, an original by Tay Garnett titled "Great Guns." Jimmie Gleason and Garnett will direct. It is a western comedy with Eddie Quillan being the main laugh-getter in the role of a dude who goes West to be a cowboy.

OPERATORS UNION STRIKE HITS B. O. S.

Organ Review

GAYLORD CARTER
UNITED ARTISTS
LOS ANGELES

(Reviewed Jan. 26)

Gaylord Carter, after the new fatigues of Carter, after two years as relief organist at the Paramount Theatre, again demonstrated that he is a real student of the organ.

He presented the numbers from "The Love Parade" with an accompaniment to Jeanette McDonald's record of "Dream Lover." Although buried in the pit till now, he showed ability to meet the audience with poise and personality, and sold himself for good returns.

Carter looks set for a good run. *Wooly Run.*

MUSIC MEN MOVE AGAINST 'HERALD'

SAN FRANCISCO, Jan. 29.—After waiting several weeks for the American Society of Authors and Composers to take action against the sale of a bootleg music sheet, "Songbird Herald," San Francisco music agents, upon authority of their eastern offices, are proceeding legally to have the peddling stopped.

An injunction is being sought in local courts to prohibit sale of the sheets, music men claiming it to be a violation of the copyright laws. The music sales in stores here, they claim, have dropped off to a considerable degree as a result of this new and heavy competition.

EGGERT DEAD IN CRASH

James Eggert, well known around the music office in Chicago, was instantly killed this week in an airplane crash at Kansas City. Eggert was making a business trip from Wichita to Kansas City when his plane crashed just before making its landing. Eggert was Chicago office manager for the firm of Ager, Yellen and Bornstein, music publishers.

PLUGGING IN S. F.

SAN FRANCISCO, Jan. 30.—Tubby Garron representing Santy Bros. and Bobby Gross representing Remick, are in town this week plugging their firm numbers.

IT'S A HIT!
"I MISS YOU"

(When the Day Is Done)

AMERICAN MUSIC CO.,
KEEBS ELDG., SAN FRANCISCO

BIG STAGE NEARLY DONE

Radio Pictures' big new sound stage, the largest in existence, will be in operation within the next thirty days.

The building is 500x150 feet on the ground and 100 feet high.

Four motion picture companies will be using it at one time.

During the three run run of "The Love Parade," Milton Charles is using Robbins' "Chant of the Jungle" as his organ solo.

ARNHEIM ON AIR

Gus Arnheim, whose jazz band was a former favorite in Los Angeles, goes on the air regularly beginning next week with PFWB.

MILTON CHANTING

During the three run run of

"The Love Parade," Milton Charles

is using Robbins' "Chant of the

Jungle" as his organ solo.

OWEN FALCON

AND HIS

CALIFORNIANS

NOW IN SECOND

YEAR

AT

WILSON'S

BALLROOM

(Formerly Cinderella Roof)

LOS ANGELES, CALIF.

Hear Our Latest Recordings
"Shanghai Rose" and "Till I Kissed You"
Phone Your Favorite Radio Station
During the Recording Periods



REVIEWS
COMMENT

RADIOLAND

By FRED YEATES

CHATTER
NEWSBIG POPULARITY
FOR FILM PEOPLE

That the nation likes to listen to film people is proven by the tremendous audience attracted by the voice of the man originally naming it. Hollywood studios began Monday and released over the Columbia network. It is said to be the biggest attraction that has ever been produced on the Pacific Coast for continent-wide air consumption.

The Don Lee Filmland Orchestra under Raymond Paige and Earl Burnett's dance band and vocal trio furnish the musical setting.

Billboard advertising all over the country directed initial attention to the feature, and it is stated that this has been the advertising campaign ever launched in which radio has been the central attraction instead of a supplementary advertising stunt.

He's Got a
Fan Like No
Other Could Be

SAN FRANCISCO, Jan. 29.—There have been fan letters and fan letters but the brass medal for the strangest one goes to Eddie Holden, who during working hours is "Frank Watanabe" over KFRC of the Don Lee and Columbia chain.

In Eddie's mail the other day there came a letter signed "Midnight" which, according to the letter, is a jet black dog owned by a local Tuesday-in.

Every Tuesday, Thursday and Saturday at the 10 p. m. "Watanabe" comes over the air "Midnight" stands alert before the loudspeakers waiting for his favorite. When Watanabe's Japanese brogues heard the dog tricks up his ears, heard his tail and listens intently.

And no other radio entertainer will do.

MIKE FASHION SHOW

Hollywood film fashions are to be broadcast every Wednesday evening over KHFJ, and are to be described from actual gowns modelled in the same studio. Public is invited to the studio for an eyeful if an earful is not enough.

MERRYMAKERS SOLD

"The Merrymakers" hour of variety originated and developed by the KHFJ staff as an experiment, has been sold to a gasoline company and is set as a weekly Pacific Coast broadcast for a year.

HERB
KERN
Organist-Master of Ceremonies
FOX WEST COAST
Long Beach, Calif.

WM. (Billy) KNOX
SOLO ORGANIST
Fox Oakland Theatre

FRANK
HIPSLEY
And His
Personality Band
Balcones Ballroom
San Francisco

Jay
Brower
Master-of-Ceremonies
FOX EL CAPITAN
San Francisco

Pickups &
ViewpointMAKES NEW BID
FOR AIR NOVELTIES

Broadcast executives are invited to study our cross-section of radio land this week, taken last Saturday afternoon. It provided food for thought of those who are really anxious to increase their audiences. Do the programs invite the attention of workers who may want to sit around the house on their Saturday afternoon holiday? Are they of a quality to sell advertisers on the attention-holding potency of radio? Would you listen to them yourselves?

One might go on asking questions, but the answer would be the same in every case. And nobody needs to be told what that answer is.

The Paramount-Publix hour broadcast over the Columbia net every Saturday night is making a stage repeat using the stage and pit talent of the Paramount Theatre in New York, and very little is done to promote the program angle of the all-talks of the Paramount houses. It makes one wonder if there is anything in the idea that the broadcast is used as a theatrical advertisement, but how could the public care for that kind of entertainment, conclusions to be used in deciding whether or not to go heavier on stage shows in their theatres?

Lew Cody spilled himself all over the other on last week's G-M hour, received the 10 p.m. "Fluerette" and was not too conscientious in quality, but he certainly went heavy on the histrionics.

Lionel Barrymore broadcast an appeal for ten-year-old boy with a perfect English accent for a role in a Dickens picture, "Oliver Twist," now casting, but so far the right one has not appeared. There are millions of actors in Hollywood, except the ones they want.

Oscar Stradanis is a new on New York Sunday morning and was shown on the NBC program of the Atwater Kent Co. that evening. His remarks were interesting, but he said he had come to the country to make talk shows and was happy to appear on the radio, as they were practically the same. He said he was being given a chance to appear on radio for the mike experience, and many radio artists have talking pictures in the back of their minds.

The Philco hour of last Thursday featured Belle Baker. Her voice mixed well especially when she sang her lyrics. She sang "Old-Fashioned Lady" and "Have a Little Faith in Me" and said she had loved radio audience, plugged for her picture, "The Song of Love." But it was stage stuff and had little appeal for listeners to whom she meant nothing.

AN EGOTIST
is a person who cannot make his "I's" behave. I am no egotist but nevertheless insist that my services on a picture are a definite economy, whether they be utilized on plot construction, comedy relief or dialogue.

JAMES MADISON
(An Author and a Showman)
465 South Detrol St.
Los Angeles
(Phone OREGON 9407)

"Please tell the world we need no more like players, pianists, sopranos, tenors or juveniles," says Florence Israel, program arranger for KFWB, "but we do want something unusual."

"We give auditions every Thursday afternoon from two to four, telling them on their motor car or by telephone, what appointments are necessary. Performers who have something novel will be heartily welcomed."

IS MUSICAL DIRECTOR

LONG BEACH, Cal., Jan. 30.—Dick Merrick, musical organizer of the Capitol Theatre, has been appointed musical director of KGER along with feature daily on the studio program. Dick has selected a seven-man musical staff and soloists and orchestra, is a consonant singer.

KGER (11:10 p. m.) Dance music, rendered from the Orange Grove Club, San Luis Obispo. Announcements plug night shows.

KNX (2:30 p. m.) Regular Saturday afternoon feature, broadcasting complete opera from records, Edith Albrecht singing soprano, Harry Miller, tenor, and others. "Die Walküre" has this time; great entertainment and has big audience. Always seems to be no noise from this station, something like a well-organized orchestra.

KFVB (4:45 p. m.) Dance records. Philco radio store.

KFRC (4:50 p. m.) Charlie Davis singing pop songs like accompaniment. Edith Albrecht's words can be heard; not unpleasant.

KFWD (4:45 p. m.) Dance records. Philco radio store.

KFRC (5:05 p. m.) A woman interpreting vibrations and forecasting events for inquirers. Organ.

KELAW (5:15 p. m.) Man talking through his nose about astrology, answering questions and selling an astronomical hour clock. He is paving out what he called "Hokey" artist with Oriental names.

KMTR (5:30 p. m.) Announcer tenor of gingers and contest, then plugs his fried chicken etc.

KGCO (6 p. m.) "Mister" Williams in piano selections. "Don't Want Your Kisses," "Year From Today," "Song I Love" and "Are You All?" Good average, and sometimes gets a good voice.

To the daily schedule N. B. C. has added "The Folk's" program that is an innovation in radio entertainment, that through KGO listeners are introduced to members of the arts staff daily except Saturday. The program is presented by Madelona Todd, of the N. B. C. production department, interviewing the artists.

In a short time Cotton Bond has risen from the rank of a newcomer to KFRC to a valuable member of the artist staff, his latest achievement being this week when the Custo company selected him for their programs over that station. Bond, with an assistant group of artists, will be heard Friday afternoons between 5:30 and 6.

Oh, Fred Yeates! You said something on your talk last week about believing Doby and Lou to be in San Francisco. Well, you were right. They blew in from Seattle recently and have been doing some nice work at KFRC.

Max Dolin, musical director on the coast for National Broadcasters, is featuring on his programs a new instrument, the Theremin, played by simply moving the hands in front of two metal antennae protruding from a wooden cabinet. One of these antennae controls tone, the other, volume.

Program
ReviewsCROSS-SECTIONING
RADIOLAND
THURSDAY, 11:11, REVIEWS
LOS ANGELES
January 25

KMTC (12:50 p. m.) Hoarse voiced man answering questions about the future and soliciting for forecasts.

KGER (1:10 p. m.) Dance records.

KFOX (1:30 p. m.) Cleo Boys. Third hour good entertainment of pop variety. Can see a song. Plugging furniture store, followed by Tom Mitchell singing pop numbers. He plugs a healing institute and is heard over several anniversaries. Is a consonant singer.

KGFJ (2:00 p. m.) Dance music, rendered from the Orange Grove Club, San Luis Obispo. Announcements plug night shows.

KNX (2:30 p. m.) Regular Saturday afternoon feature, broadcasting complete opera from records, Edith Albrecht singing soprano, Harry Miller, tenor, and others. "Die Walküre" has this time; great entertainment and has big audience. Always seems to be no noise from this station, something like a well-organized orchestra.

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WEEKLY FROLIC TO
BE KFWB FEATURE

A weekly radio frolic is to be featured by KFWB in the near future.

The Jamborees, Merrymakers, Little Timers, and so on have rushed into enormous popularity with radio listeners, and the Warner station is the newest to go after this share of the audience.

The program will include games and contests, and a contest will be held for a suitable name, with cash prizes as an inducement.

Gets Short
History of
These U. S. S.

Taking this one from Calvin Coolidge's assignment to write a history of the United States in 500 words, Jose Rodriguez has asked KFWB listeners to try their hands at the pastime.

The first received left 485 words unused. Gratton C. Allen, of Los Angeles, contributed the following:

"Conceived in rebellion; preserved by the brotherhood of man; destroyed by abuse of power."

Which does not say much for the brotherhood of man.

Maure Chevalier is billed for radio appearance over the Don Lee chain, February 2, 7:30 to 8:30 p. m.

Aphrodite Gay, Lord Aschart, Mocha and Madame Odile-de-Poker, with Prince and Princess, and other subjects treated "Making the Art More Attractive," "Three Musketeers" and "The King and I." Just now and often exaggerated to be humorous at first hearing; like a comic strip, something to be followed from week to week. Ad plug was selling radio artists for personal appearance.

KFI (6:30 p. m.) Walter Damrosch and Orchestra on NBC from N. Y. Ad to usual high standard, classic music. Damrosch's comments always most interesting and well presented.

TUNE IN ON
DUD
WILLIAMSON
MASTER OF CEREMONIES
and STAFF ARTIST
KYA SAN FRANCISCORUSS
COLLER
And His
CELLAR SHAKERS
Radio Station
KFWBFOX WEST COAST THEATRES
PRESENT

PETER BRESCIA

AND HIS

CONCERT ORCHESTRA

FOX T. & D. THEATRE
OAKLAND, CALIF.WALTER KRAUSGRILL
AND HIS MUSICEL PATIO BALLROOM MARKET AT VAN NESS
SAN FRANCISCOPETER PAUL LYONS
AND HIS CONCERT ORCHESTRA
LOEW'S WARFIELD
SAN FRANCISCO

Vaudeville and Presentations

R-K-O ORPHEUM

SEATTLE

(Reviewed Jan. 25)

Here is a pip of an all-round vaudeville bill, with the exception of some honors with the songs, the heavy hand music that each act grabbed off at the opening show.

The Alexander Sisters, Ann, Gertrude and Rose, started things in the opening spot, and Gertrude did their Apache and Russian numbers in whirlwind style with Rose clicking on violin and solo dance work. The trio opened and closed well at a near date, often they've been seen here for a little while. The act has improved considerably since playing Pan and meriting a better spot.

Ken Christy, assisted by Barbara Bromell, Helen Huntington and an unbilled bell-hop, offered a domestic comedy skit that had plenty of laughs to it. They seem in a little looing that landed nicely.

Healey and Cross, in the tree spot, knocked 'em over with their harmony songs, with Healey at the piano, was a sweet musical bit, and the boys can hold their places with the rest of em.

The trio of the boys, Jess Block and Eve Sully billed. Due to the fact that the former's mother died a few days ago, Allen Cross and the act started off to the breach and with Al Boasberg's material and the heavy assistance of Eve Sully, brought out hellish laughs. The boys, some Boasberg's act can take a howl together with the clever pair, for this house hasn't laughed as much since Olsen and Johnson were here and in some cases, not so much.

For this one in next-to-shut any place.

Howard's Shetland ponies and dogs closed the bill in fine style.

Tiny Burnett and his Orchestra,

with the able assistance of Myrtle Strong at the organ, preceded the vaude with selections from the next opus, "Hit the Deck." This game of syncopates got their usual game, the heavy hand music that each act grabbed off at the opening show. Jean.

REO

LOS ANGELES

(Reviewed Jan. 24)

Vaude bills here have been above par for the past two weeks, and the current crop of five acts will continue more prestige and accordingly pull in future dollars quicker to this house.

Tillis and LaRue opened. Flash the dog, better man good. Five dancing cuties and okay. Billed team scored nicely with some well-delivered dancing.

Fritz and Jean Hubert in deuce gags and dancing from style.

Curly Burns offered a skit titled "Chicago" and clickety-cycled tempo.

The blab-bla-face comedy was assisted by a duo of assistants and his laugh vehicle is just that.

Frank Pardo, delineator of songs and some comedy, had everything his own way and could have stayed longer. A good bet on any bill.

Ned Sparks and Rubyette Company sold their strength and agility wares for full value. A fitting closer.

"Music Hall" (Radio Pictures) on the screen.

Business excellent as is consistently the case.

Eddie Meredith.

CONTRACT FOR SPARKS

Ned Sparks has been signed to a long-term contract by Radio Pictures.

CHINESE THEATRE

HOLLYWOOD

(Reviewed Jan. 25)

Al Norman steps out of the Abe Lyman Orchestra with a limber-leg dance to offer which is great stuff, and there's all sorts of comedy, processionals, etc., including "The Kit Cat Club" from being just another jazz band program, with an outstand moment.

The band comes with a outfit, Lucille Page is both good and with some new steps, rating well above average, but without Al's limber-leg stuff she alone wouldn't have a show to offer.

One thing is certain, the conclusion being warranted by the band's own, that the future audiences are hungry for stage entertainment of the right sort. These two took very nice strides indeed, but still the wavy applause was accorded other interpolated solos and duets. The band numbers were the least enthusiastically received of all the.

The curtain went up on the setting of the presentation, a very neatly arranged black and white set, with the not uninteresting introduction to right and left. Opening number was "Cheat on the Jungle" by Phil Neely, a member of the band, singing a chorus of it through a megaphone.

Ied and Ida, also from the band, the boy doing a xylophone and piano duet, following it up with the piano and a vocal, rendition of "That's Her Nose." This comedy was not overdone and they rated the time given them.

Lucille Page then came on for her first number, arrayed in a costume which was otherwise off-beating silver. Pretty and charming, Miss Page had on tap some controlled kicks and acrobatic stunts which had a delightful element of fun to them.

Abe Lyman then took the spotlight by doing a drum number with the piano for accompaniment.

This was the highlight of the stage show. All the boy's personalty which he sells admirably and the unaffected and easy manner in which he does it, combined with real ability, mark him for a bet sure to please. The curtain came down and the girls came on.

Phil Neely followed, singing "Love, Your Spell Is Every Thing," a nice baritone, and Miss Page came back in Dutch pantaloons and waist and with some more new steps. There were

some misses among them, and she deservedly took a good hand at the conclusion as well as applause moments along the route.

Finals was another fast number by the band, with individual men and the stand-up comedy of the troupe.

Abe Lyman's performance has improved in the art of catching his tossed-about drumsticks since he was at the UpTown here, miss only every now and then at this matinee instead of constantly, as used to be the case.

There is one extremely weak point about the presentation, the applause given by Norman and Miss Page, which is that the future audiences are hungry for stage entertainment of the right sort.

These two took very nice strides indeed, but still the wavy applause was accorded other interpolated solos and duets. The band numbers were the least enthusiastically received of all the.

The lack was not especially noticeable.

It is the lack of a follow-through upon whom one's eyes could be directed during the numbers, as the gesticulations of such an individual always seems to what otherwise would be matter for restlessness.

A cracking good m. c. with a gift of humor and a hand to build up the outfit.

The feature picture was M-G-M's "The Rogue Song," starring ve-
hicle for Lawrence Tibbett, and the house was capacity, as had been the case since opening and as, so it looks, will be the case for some time to come.

A. H. F.

LOEW'S STATE

LOS ANGELES

(Reviewed Jan. 24)

"The Trees Idea" used the well known musical composition of "The Trees" for its theme and opened in the middle of a black drop, the center figure of which was a luminous tree. On each side were panels which were unveiled to reveal panels to show various moments of trees.

The baton was in the pit, under the baton of m. c. George Stoll. George, however, made no announcements in this idea, except for his own specialty.

Actress, a sort of non-speaking m. c. was Frieda Sullivan, costumed as a wood nymph, wearing a bow-and-arrow. She vanished briefly.

Ted Riedard, tenor, and Christel LeVine, soprano, registered good voices and personality when they appeared to sing the theme. The "Apple Tree" with a couple dressed 1900 style; a banana tree with a

pair of hula dancers, one of whom was born at this show; a ceciliano palm with three girls, the "Trail of the Lonesome Pine," with a pair of girls dressed mountaineer. Then the girls were in a flash matress costumed in palm headdress and bare tights.

Specialty interlude presented Jimmy Fawcett, who hoisted a fast keeping and rhythmic routine that won hearty applause, then Walter Brower in his perennial dance number. He does it well, but it's about time he developed a bit more.

George Stoll then stepped up on stage with his violin, taking with him his drummer, Lou Erickson; his bass violinist, Vic Delorey; and his pianist, Walter Ruoff. They dished out "The Devil No Sin" and "Love, Your Spell Is Everywhere" vocalizing choruses. They were a great hand.

Next, it was the turn of a pair of girls came on with a big Fairy Tales book, delivering a tap routine, then gave way to the line, then dangled the front part of the audience in round-robin comedies. They gave a pleasing, well-balanced routine of formations.

Next, Terrell and Hanley in their dumb comedy-ac act,

(Continued on Page 15)

PAUL MALL

"HOT DOMINOES" Idea

Elinore Theatre, Salem, Ore.

Thanks to Fanchon and Marco

SYLVIA DOREE

Featured in

Fanchon and Marco's

"JAZZ TEMPLE IDEA"

Tabor Grand, Denver, Colo.

MURIEL STRYKER

Fanchon and Marco's

DESSERT IDEA

TOOTS NOVELLO

Fanchon and Marco's

"Overtures" Idea

Direction Wm. Morris

GEORGE and FLORENCE

BALLET MASTER and MISTRESS

Australia's Largest Theatre

—THE STATE, SYDNEY—

PRODUCING WEEKLY CHANGE

And Still Going Strong

NOW 34TH WEEK

Address—State Theatre, Sydney, N. S. W., Australia

PHIL

SYLVIA

WHITE and NOIR

TENOR

SOPRANO

Booked Solid Over R-K-O Circuit

In "Songs and Steps"

FANCHON AND MARCO

PRESENT

EULA BURROFF BOB

Featured in "Eyes" Idea

Loew's State, Los Angeles,

This Week

LOUISE MANNING

THE VERSATILITY GIRL

"OVERTURE" IDEA

THIS WEEK FOX THEATRE, SAN FRANCISCO

THANKS TO FANCHON AND MARCO

ARTISTIC SCENIC ADVERTISING CURTAINS

BY FAR THE BEST IN AMERICA—CURTAIN PRIVILEGES BOUGHT FOR CASH OR SCENERY

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RKO
PRODUCTIONS
Inc.
Producers and
Distributors of
RADIO
PICTURES
LAUNCHING A
ERA OF
ENTERTAINMENT
1569 Broadway
New York

Presentations

(Continued from Page 14)
scoring big in the laugh percent-
ages; a skillful, well-oiled routine.

Nayon's Birds, a performing
parrot act, came next, in a tropic
woodland setting. A gorgeous
feathered display of numerous
birds, many of which performed
extra tricks. The customers
liked it.

Opening the finale, the girls of
the line came on pastel sheet
chimneys, and then everybody
on, many of the girls taking up
ropes, taking parrots up, Maris
and Ted making adagio center
stage, all for a good flash finale.

The picture was M-G-M's 1929
Hollywood Revue.

FIFTH AVENUE

(Reprinted from Jan. 23)

The "Let's Pretend Idea" was a
weak follow-up to the gorgeous
"Black and Gold Idea" seen here
last week. It started out like a
million with a bang, but then had
kicked it to the bottom of the 'em'.

The opening scene, a huge
pumpkin with the orchestra seated
in the center of it, was a good
one, with pumpkins heads doing the
usual routine that was highlighted
when Rita Lane, a little blonde
soprano, put the necessary kick
into the theme number "Let's
Pretend."

George Green, colored skat-
artist, although not fitting in with
the idea in any way, shape, or
form, though the opening act was
the limit on his talents, but, neverthe-
less, to his credit, got a deservedly
good hand. Shorten this up with
less repeats and he'd go even better.

A couple of hoopers, George
Tilson and George Rogers, had a
couple of dandy offerings that could
have been cut short to better ad-
vantage. This one dragged con-
siderably due to its length, and for
no reason whatsoever. Ed
Chancy, co-producer of the idea,
also did some hooping.

The girls did a semi-Tiller
number that registered fair, and
they were entitled to what they
got.

The outstanding bits on the bill
was Rita Lane's singing and Flor-
ence Forman's high comedy.

A couple of little girls in a
specialty act like they hated each
other, which offset their otherwise
fair offering. This one needs
jerked up badly before it hits

ago.

east, with lots of rehearsal slated
for the line. At present it's pretty
weak.

Peabody started out early with
his specialty, doing a violin solo
with one of the boys at the piano,
playing, and singing. He's a
natural, and the audience loves the
"Presto" topping it off with "Rio
Rita" in which Jim Woodbury,
Billy Barrett and Ralph Meyer
go together in a noisy quintet
of strings and song to a nice
response.

Edie fitted in later with his
violin specialty, doing "I'm A
Drummer," "Talking Pictures," "I'm
Not," and "Sunny Side Up,"
starting these off with the sextette
from "Lucia."

Peabody's banjo work was the
outstanding offering of the presenta-
tion and naturally garnished the
most applause.

Peabody's stage offering, the
public laid their dough on the line
to see and hear Peabody smash
some old banjo. It's what they
come to see and hear and if they
don't get it, or enough of it, they
go out mumbling.

They want anywhere from eight
to ten number from Peabody in
a clutch of 15. So, long as he
still has got 'em to lay off the

latter, for a while anyway, but
they've got to have plenty banjo,
whatever it is, and you can take
this tip if Peabody's stay here
to be as successful as his first
week.

The screen feature was "The
Bishop Murder Case."

PICTURE REVIEWS

(Continued from Page 4)

"LOVE PARADE"
(Continued from Page 4)

The story, which is quite ade-
quate for its purpose, was
written by Ernest Vajda, with the libretto
by Guy Bolton.

CASTING DIRECTORS' VIEWPOINT: Madame Chauvet
and others add to his usual fan-
tastic appeal to display himself as
a screen star, so long as music
lasts at the least, and possibly
much longer.

Catherine Dale Owen, in the
part which opposite him, is a girl
of manner and considerable hauteur.
In these roles she is consistently
in character, and excellent, but
she would be interesting, however, to
see her once in a more emotional
part, just to see what she
can do with it.

Next to Tietz's acting, the
nearest star is done by Florence
Lake. The part, that of the
rouge's sister, is very small in
footage, comparatively speaking,
but it is a nice sequence of dis-
tress at her betrayal and death
of one of her children.

Judith Allen is exceptionally
well cast as a bright girl.

Urbain Haupt plays a short but
acceptable heavy; and Elsa Alsen
comes full advantage of the limited
opportunities of a small rôle.

Satisfactorily done other minor
parts are Nance O'Neill, Lionel
Belmore, Wallace MacDonald,

and in a manner which keeps in-
terest moving at a rate far better
than it is to be guessed, was in-
dicted by the script.

Other credits are "Based upon
the original 'Typewriter Love'" by
Frank Leslie, Dr. M. W. Willard
and Robert Bodansky; Story by
Frances Marion and John Colton;
Suggested by Wells Root; Music
by Francis Léhar and Herbert
Stothart; "Lyrics" by Clifford
Grey."

CASTING DIRECTORS' VIEWPOINT: Lila Lee, with the
part which opposite him, is a girl
of manner and considerable hauteur.

In these roles she is consistently
in character, and excellent, but
she would be interesting, however, to
see her once in a more emotional
part, just to see what she
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of one of her children.

Judith Allen is exceptionally
well cast as a bright girl.

Urbain Haupt plays a short but
acceptable heavy; and Elsa Alsen
comes full advantage of the limited
opportunities of a small rôle.

Satisfactorily done other minor
parts are Nance O'Neill, Lionel
Belmore, Wallace MacDonald,

Kate Price, H. A. Morgan, Burr
MacIntosh and James Bradbury,
jr.

Sam Laurel and Oliver Hardy
have frequent meetings during the
same kind of stuff they usually
do, but this time in Russian
clothes. It is not up to their av-
erage for laughs, and the casting
in this day of ace comedians in
the field is not particularly good.

They have become so firmly established
and familiar in their own two-reel
modern-day field that their pres-
ent comedy can't help but jerk the
audience out of the illusion of
reality whenever they appeared.

The Albertine Rasch Ballet had
a very pretty toe dance to offer,
exceedingly well shot as to angles.

CRISP WITH R-K-O

Donald Crisp has been signed
by Radio Pictures to direct "Cooking
Her Goose," which will mark
the reunion of the popular silent
team of Mary Astor and
Lloyd Hughes. William Sistrom
and the rest of the cast will be
from the post of the Pathé general manager to
that of associate producer for R-
K-O, will have as his first
superior assignment under his
new contract. Starting date is tenta-
tively set for February 12.

NEW YORK IN "BRIDE"

Arthur Hammerstein has with-
drawn Robert Chisholm from the
cast of the New York play, "Sweet
Adeline," and assigned him to a
selected number in "Bride '66," mis-
titled production which he will
make for United Artists.

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Youngstown Vindicator said—
“BIG HIT”

At the Palace, N. Y., Zits said—“Carries all the comedy and puts a kick into the show where it needs it!”

“Billboard” said—
“Stands out as the strongest personality. Tough moll number is several pegs higher than a classic.”

Variety, State Lake, Chicago “Loop,” said—“Stood out as the individual hit of the show.”

Jean in “Inside Facts,” Seattle, Wash., said—
“Reaped a harvest of laughs. Her tough number topped off, in great shape, her clever interpretations.”

“Impersonations are clever.” — N. Y. Herald - Tribune.

Detroit, June 2nd. — “Feature 2nd of the week.”

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GIRL!*



Something to Yell About

“Just swept down upon the unsuspecting audience and rushed them off their feet.” — Tribune, Providence.

Albertan, Calgary, Alberta, said—“Sheer delight—refreshing. Around the crowd to hearty laughter and applause.”

Fox Theatre, Washington, D. C.—After five weeks' holdover and 7 dates in 6 months. They said—“She sings ‘That’s My Weakness Now.’ Never sung as well by anyone in this particular town.”

Armstrong of the Post-Intelligencer, Seattle, Wash., said—“Provided a free flow of fun making.”

Spokane Daily Chronicle said—“Carries the lead out from song to black-out.”

Spokesman - Review, Spokane, said—“Brought down the house.”

Buffalo Chronicle. — “Makes the real thing look like an imitation.”

CHIC KENNEDY

HEADLINING R. K. O.
LOS ANGELES
WEEK OF JANUARY 30th
PERSONAL DIRECTION:--JIMMY MURPHY

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